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GRADE II BOOK 4

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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The UNIVERSITY COURSE of MUSIC STUDY

INTERMEDIATE DIVISION

GRADE TWO

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* University Course *of* Music Study, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the same edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* University Course with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

CHAPTER XIV

THE GENIUS OF WALTZ MUSIC

Dance steps are usually traced to the folk dances of one people or another. That there should be dispute as to the origin of the waltz is not strange. For example certain French writers have advanced the theory that the modern waltz is a descendant of a country dance of Provence, in the south of France and introduced in Paris. German historians refer the origin to various old time dances, including the *Allemande*, which was used by composers in the classical period.

The opinion of most historians is that the waltz had its origin in a country dance which is still known by the name of *Ländler* or *Schleifer*. This was a dance first met with in Bohemia, Austria, and Bavaria toward the end of the eighteenth century. It became fashionable in Bohemia but was forbidden as injurious to health and very dangerous to the morals of the fair sex. From Bohemia it spread to Austria and was introduced into stage performances. At first it was danced slowly, *andante con moto*, but gradually became more rapid in movement, a *Geschwindwalzer*, or quick waltz resulting.

Mozart, Beethoven, and Schubert wrote waltzes but in the slower tempo of the early dance. Schubert seemed to have a fondness for it and often amused himself by extemporizing in this style for his friends, especially at evening parties. In Mozart's and Beethoven's *Deutsche Tänze* (German dances) the form usually consisted of two sections of eight measures in 3/4 or 6/8 meter. Next followed the stringing together of several of the sixteen-measure tunes, the addition of a trio and a coda. A study of Schubert's waltzes shows how he developed the form and really laid the basis of modern waltz music. Weber went beyond Schubert in his *Invitation to the Dance* by taking the waltz movement and form into serious music. Chopin, Rubinstein, and Brahms, as well as many other composers of less renown have followed in Weber's path.

But in waltz music intended for dancing rather than for concert performance Viennese composers held the preëminent place. Strauss, Lanner, Labitzky, and Gungl were the favorite composers. With them the form was just about as we know it now, an introduction in slow tempo, generally introducing the principal theme of the first waltz, and followed by several waltzes in various related keys, and ending with a coda in which the best themes are again utilized, but without modulation. The Viennese were fond of dancing and musical recreation. They were a lively, cheerful people, more akin to the Italian than to the North Germans. The concert and theatre orchestras of Vienna seemed to have caught the spirit of music of this kind and played *con amore*, as a writer says, "these irresistible waltzes that first catch the ear and then curl around the heart until, on a sudden, they invade and will have the legs."

French composers took up the waltz but used it mainly in the ballet and opera. The waltz songs in *Faust* are well-known examples. A slow form known as *Valse lente* became popular in France.

Head and shoulders above his contemporary orchestra directors of dance orchestras Johann Strauss received the name of the "father of the waltz." He was born at Vienna, March 14, 1804. This was the period when Vienna was one of the great music centers of Europe. Beethoven lived there, Haydn was still alive, and Schubert was seven years old. Mendelssohn, Schumann, Chopin and Liszt were still unborn. Vienna was a city in which music was cherished by the masses as well as the classes. Strauss' father was an innkeeper and apprenticed the lad to a bookbinder. In the case of Strauss, as it has been with many other musicians, the love for music, the talent for performance, in this case on the violin, proved stronger than parental discipline. Johann ran away from his master and doubtless tried to make his way by his beloved violin. Fortunately he was found by a friend who persuaded him to go back and then used his influence with the parents to secure their consent for the boy to be educated as a musician, promising to look after his needs.

The benefactor arranged for lessons for his son and young Johann in violin playing. Some years later the lad studied harmony and instrumentation with Seyfried, a noted teacher. He began to support himself as a violin player in a string quartet and a violinist in a café orchestra. His next connection was with Lanner in a quartet, an organization which soon grew to be a small orchestra. Of this Lanner and Strauss acted as conductors. In 1826, however, Strauss got together an orchestra of fourteen men and gave a series of concerts in a favorite suburb of Vienna during the carnival season, taking the people by storm. His first waltzes won instant approval. With an enlarged orchestra he began playing in a popular amusement place in the city, the Sperl, on a six years' engagement, during the course of which his reputation as an orchestral conductor was established.

As a result of this, he was appointed director of a regimental band and placed in charge of the music for court fêtes and balls. Owing to the demand for his orchestra it was increased to two hundred members so as to fill engagements in different halls at the same time. From this entire number Strauss selected a concert orchestra with which he played music of the highest class. He now began a series of concerts in European cities which covered the period from 1833 to 1838. His success in Paris was great but exceeded in England where his profits were large. Seventy-two concerts were given in London alone, and the orchestra played at balls and fêtes in honor of Queen Victoria's coronation.

After his return to Vienna he gave attention to the quadrille, polka, and march, and composed a number of pieces in these forms. Other tours in central Europe followed, the most successful being to Berlin where the King of Prussia attended a concert. In Vienna he was made conductor of the court balls. He died in Vienna September 25, 1849. His work had raised dance music to a higher level than it had occupied, his tunes were melodious, his rhythm lively and piquant, and his instrumentation brilliant.

Johann Strauss' mantle fell upon the shoulders of his eldest son, also named Johann, "The Waltz King." It is singular that with his own experience Johann senior

should have resolutely opposed a musical career for his sons. The eldest became a clerk in a savings bank, the second an architect. Both studied music secretly, with the assistance of a devoted mother. Johann junior was born at Vienna, October 25, 1825. After he broke with his father he appeared in public in 1844 as a conductor playing some of his own compositions. Upon the death of the elder Strauss the two orchestras were reorganized into one and concert tours undertaken. For ten years he was in charge of summer concerts at St. Petersburg. In 1869 he and his orchestra made a tour of the United States. Most prominent of his waltzes are *On the Beautiful Blue Danube*, *Thousand and One Nights*, *Artist Life*. He died June 3, 1899.

Joseph Strauss, second son of Johann, Sr., was born at Vienna, August 22, 1827. In 1853 he first began to conduct, formed an orchestra, gave concerts, and published a number of compositions. He died July 22, 1870.

Eduard Strauss, third son of Johann, Sr., was born at Vienna February 14, 1835. He made his first appearance as conductor in 1862. When Johann, Jr., gave up his concerts at St. Petersburg Eduard took his place. In 1870 he was appointed conductor of the court balls. He made European tours with his orchestra. His compositions were in the dance forms popular at that time. He died December 29, 1916.

CHAPTER XV

A CENTENARIAN IN MUSIC

A century of music! If we go backward one hundred years from the present time we reach a year when Beethoven was alive; Schubert was pouring out the rich treasures of his melodic spirit; Weber was at the height of his short career; Mendelssohn, Schumann, Liszt and Chopin were at the threshold of their achievements; Clementi, the link between the old harpsichord technic and that of the piano, the artist who prepared the way for the modern virtuoso, had ten years of life.

It has been given to but one man of eminence in music to fill out the tale of the hundred years; this same man exceeded the century, for he lived a little more than one hundred and one years. Born March 17, 1805, in Madrid, Manuel Patricio Rodriguez Garcia passed away in London, July 1, 1906. This life began before those of Mendelssohn, Schumann, Liszt, and Chopin who, with Weber, were the heroes of the Romantic Period of music, and closed after Debussy had produced his masterpiece of impressionism in music, *Pelléas et Mélisande*. What a wonderful experience in the development of the art of music fell to the lot of Manuel Garcia! If we add to the one hundred and one years of his life the thirty years of his father, Manuel del Popolo Vicente Garcia, before the birth of the son the record is carried back to Jan 22, 1775, for one family of musicians. We are now back to a period one year before the Declaration of Independence. Haydn was forty-three years old and in charge of Prince Esterhazy's orchestra, the climax of his career yet to come. Mozart was nineteen years old. Beethoven was a child just past his fourth birthday. Bach had died twenty-five years earlier, and Handel only sixteen years earlier. Thus the roots of this musical family life were in the old classical period and the plant endured into the modern radical time.

Manuel del Popolo Vicente Garcia was born at Seville, Spain, on Jan. 22, 1775. That he was talented in music is evident when we learn that at the age of six he was taken into the choir of the cathedral at Seville, thus beginning his systematic musical education. Progress must have been rapid as is suggested by the fact that at sixteen he had gained a reputation as singer, composer, and conductor. The next fifteen years were spent in professional work in connection with the theaters of Cadiz, Malaga, and Madrid. He won success in a sort of vaudeville composition of which he wrote a large number. Next he began to compose one and two-act operas based on French models. Although these works had considerable vogue Garcia, who had a superb voice and a masterly feeling for the drama, came to understand that Spain could not furnish a satisfactory field for his efforts. Therefore to Paris he went about the end of 1806, taking with him his young wife and his son Manuel, born in the year previous.

How he managed at first to support himself is not stated. It was not until more than a year later, in the early part of 1808, that he secured a permanent appointment in one of the Paris theaters. A month later he was made conductor and by his ability as well as by his "Andalusian fury," as it was described, had inspired the company of distinguished artists to splendid performances. He spent five years in Italy, returned to Paris, filled a London engagement, went back to Paris and then again to London. In 1825, with his wife, son, and daughter, and a company of singers he went to New York where he gave about eighty performances with much financial success. Eighteen months followed in Mexico. During the trip from Mexico City to Vera Cruz where the family was to take ship for Europe the party was robbed by bandits who carried off practically all the belongings including one thousand ounces of gold (about $20,000). After Garcia reached Paris he devoted himself to teaching and composition. He died in that city June 2, 1832.

His daughter Marie–Felicité Garcia was born at Paris, March 24, 1808. In 1814 while the family was in Naples, she attracted the attention of Hérold, the composer, and Panseron. The former taught her piano-playing, the latter gave her lessons in solfeggio. The wanderings of the family began again with the result that the child was, to some extent, dependent upon her own resources for progress in music. She showed a natural gift for the acquirement of languages and before she was eleven years old could speak Spanish, French, Italian, and English fluently. In 1819 the Garcia family returned to Paris and Marie's vocal training was commenced by her father.

Garcia was a great artist but has been credited with great irritability and actual brutality to his little daughter. An anecdote is told in regard to this: The composer Paër and a friend were passing the Garcia residence in Paris and heard agonizing screams apparently proceeding from the house. To his friend's questions Paër replied: "It's only Garcia beating his daughter to teach her to get her beats and trills right." To an intimate friend of the family he is said to have

explained: "I know that I am blamed for my conduct. Marie can only become a great artist at this price. Her firm character can only be daunted or led by a hand of iron." At any rate the father's method of training joined to the girl's great natural talent and her determined character produced one of the most eminent dramatic contraltos the world has ever known. She made her début in 1825. During the American tour she was a great favorite with the public. But it was upon the return of the family to Europe after the unfortunate ending of the Mexican tour that she made her greatest impression upon the European public. Shortly before her death in England, Sept. 23, 1836, she was married to the celebrated violinist, De Bériot.

Manuel Garcia, the younger, was intended by his father for the career of an operatic basso, and appeared in a number of rôles. In 1829 he decided to give up public singing for the work of a teacher of singers and located in Paris. At first he followed the principles and methods of his father with marked success. Later he became interested in the scientific study of the vocal organs and their actions, in the course of which he invented the laryngoscope, an instrument which has been invaluable to physicians in their examinations of the throat. In 1840 he published a work on the human voice. For some years he was a professor of singing at the Paris Conservatory but in 1850 went to London to take a similar position at the Royal Academy of Music, remaining with the school until 1895. In 1904 he published an important work, *Hints on Singing*, in which he presented the experiences and observations of his long professional career. A biography, written by his pupil Mackinlay, was published in 1908. A son, Gustave, first appeared in opera, and then took up teaching. Among his prominent pupils the following should be mentioned: Jenny Lind, Henriette Niessen, Julius Stockhausen, and Antoinette Sterling.

A second daughter of Manuel Garcia, the elder, Pauline Viardot-Garcia, was born in Paris, July 18, 1821. She was educated by her father and made her début in 1837. Her voice was a mezzo-soprano of extraordinary compass and of pronounced dramatic effect. Two of her daughters were fine concert singers, and a son, Paul, was a prominent music critic.

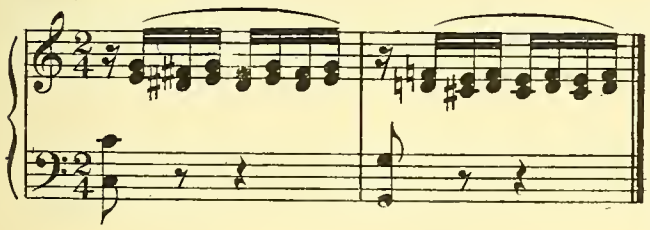
XIV

INTERLOCKING AND ALTERNATION OF HANDS

§ 1. The hands interlock, or play an INTERLOCKING figure, when the fingers of one hand play keys that lie inside the hand position of the other hand. In Exercise No. 1 for example, the notes *D*♯ and *F*♯ are within the hand position for the right hand as defined by the notes *E–G;* and if these notes *D*♯–*F*♯ are played by the left hand the resulting form of technic is called "interlocking." The actual result, with the first two measures played in one hand instead of as an interlocking passage, is shown in Illustration No. 1. The effect of interlocking is to produce a tone-quality of an entirely different nature from that obtained by playing all of the keys with the same hand.

In ALTERNATING passages the hands divide a figure between them, but the hand positions lie outside of each other. The STUDY by *Wieck* illustrates this style of technic. [§§ 1, 2]

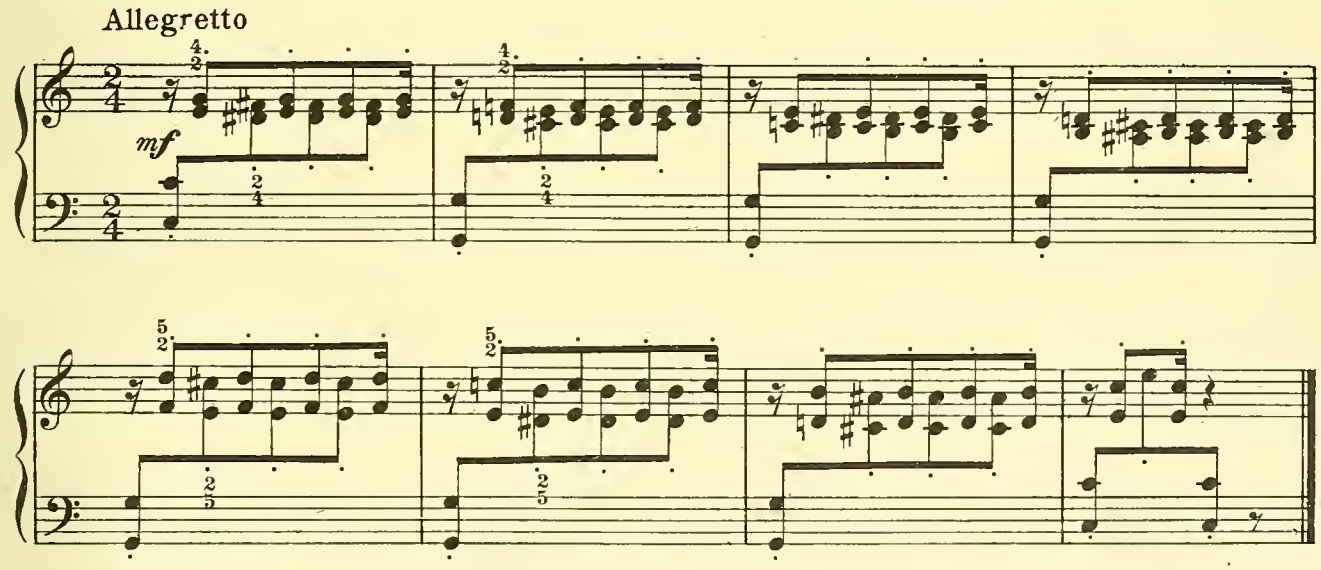
Illustration No. 1



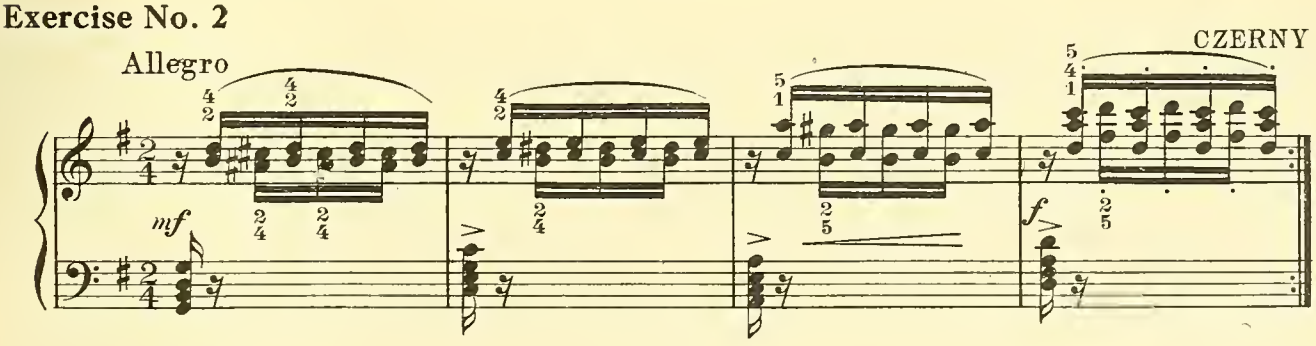
Study, *Wieck*

§ 2. In this STUDY there will be a tendency to sustain the first tone of the group of two played by each hand. This should be avoided, and each note be given no more than its correct value. [§ 4]

Exercise No. 1 — **Study for Interlocking of Hands**



Exercise No. 2



STUDY

FRIEDERICH WIECK

Moderato

mp *leggiero*

Ped.

dim.

p

THE BENEVOLENT CUCKOO

COUPERIN

Allegretto

p

p

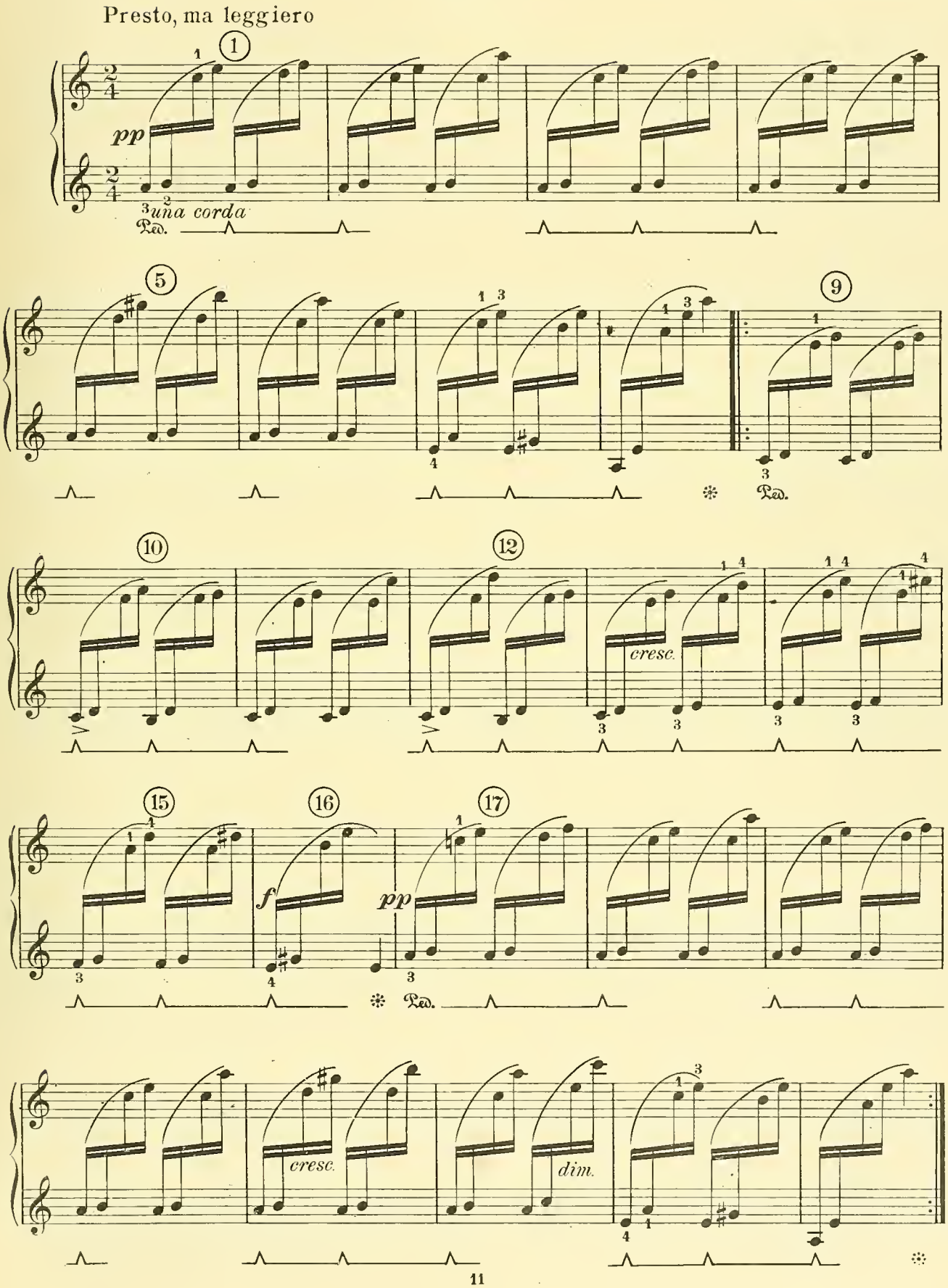
mf

p

A DRAGON FLY IN THE SUNSHINE

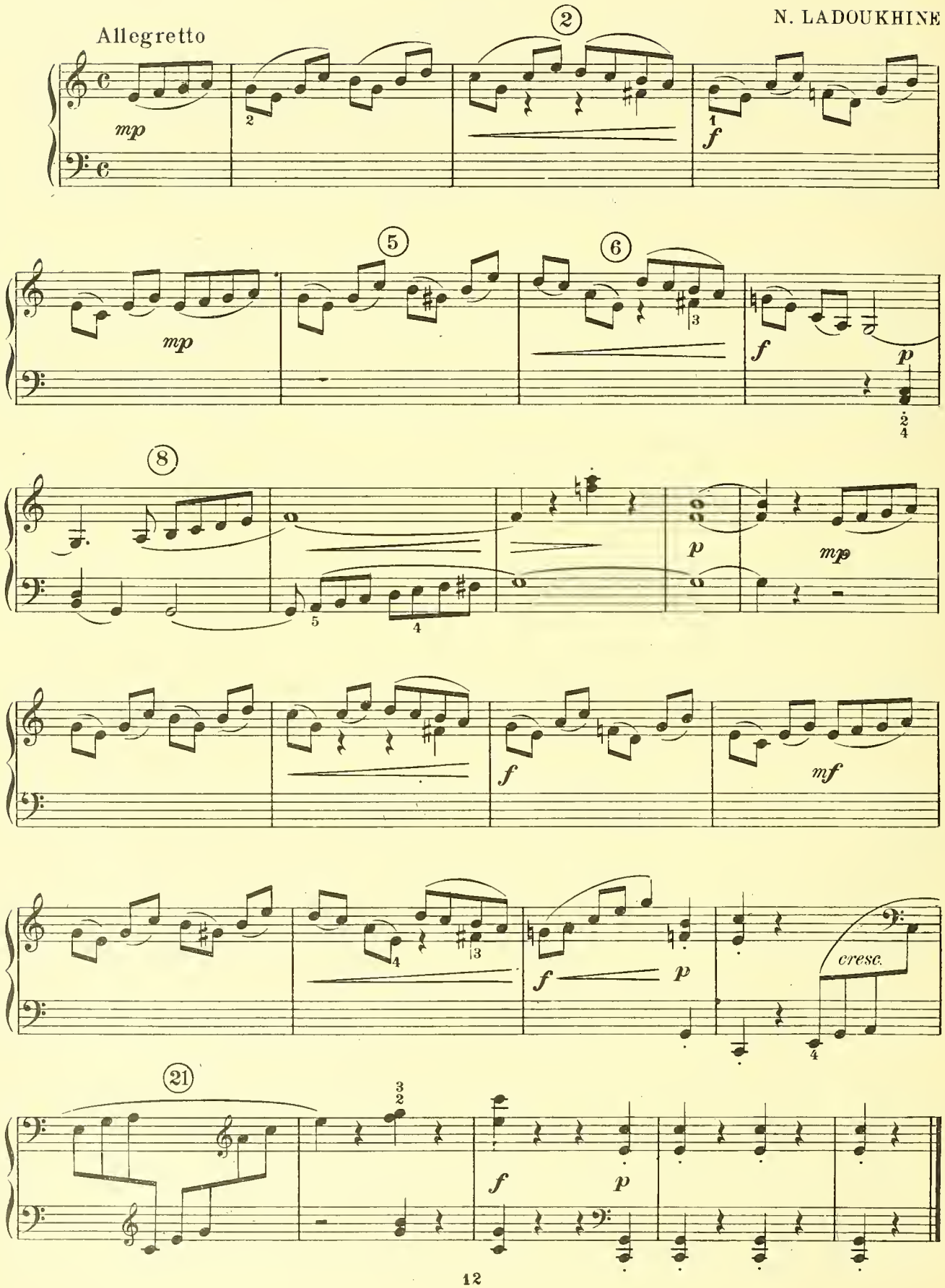
ETUDE

CARL REINECKE



DANCING RAYS

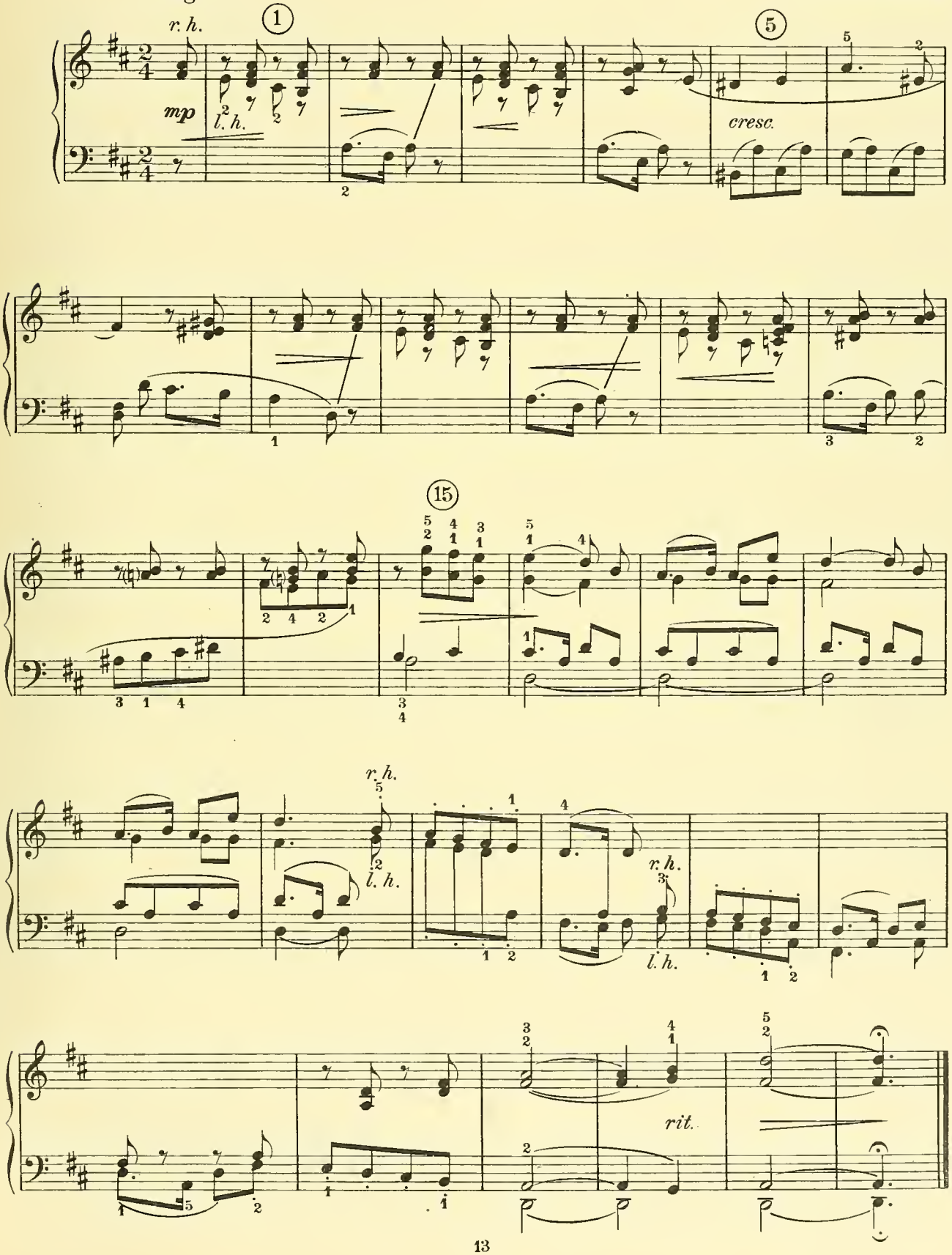
N. LADOUKHINE



THE BROOMSTICK CAVALIER

Allegretto

N. LADOUKHINE



The Benevolent Cuckoo, *Couperin*

§ 3. There is a continuous rhythm of *sixteenth* notes throughout nearly the entire piece, slight interruptions occurring only at phrase endings (8, 16). The hands should be in perfect balance, to prevent any interruption of this rhythm. Technically the left-hand part is the most difficult. Practise it alone, in strict time and with careful attention to the note-values.

Dragon Fly in the Sunshine, *Reinecke*

§ 4. The same tendency toward sustaining the first of the two tones played by each hand should be avoided. Each four-toned group should sound as if only one hand were playing it. Although not shown in the notation, a melody is present, consisting of the last or highest note in each successive group. This does not mean that a special effort is required to bring out these tones, for the fact that they are the highest in each group will automatically accomplish this result, and the player needs only to be conscious of the existence of the melody. [§ 5]

Dancing Rays, *Ladoukhine*

§ 5. The alternating figures are to sound as if played by one hand. Practise slowly, observing the *legato* and avoiding the sustaining of any of the tones beyond their proper value. The phrase groups usually divide into two measures each, although they are not contained within the *bar* lines. The *crescendo* and *diminuendo* indications should not be overlooked, and the contrasts between the various dynamics must be well marked to secure a musical interpretation. [§ 6]

The Broomstick Cavalier, *Ladoukhine*

§ 6. The interlocking figures in this piece introduce the element of melody notes and accompaniment notes in the same hand. Beginning with the *F*♯ in the preliminary count the melody is continued through the first measure with the tones, *E*, *D*, *C*♯, *B*, joining to the *A* on the first count of the next measure. The upper *A* in the preliminary count is an accompanying note, as are also the notes *F*♯ and *A* in the first measure. In playing the right hand part, the problem is to make a radical distinction between the melody notes and the accompanying notes. In the preliminary count, for example, this is done by applying a slightly greater degree of pressure to the *F*♯ played by the second finger, than to the *A*, though both must be played together. In the first measure the melody notes *D* and *B* are played with the thumb. Practise this passage first by omitting the accompanying notes, and thus get a perfectly clear conception of the melodic idea. [§ 7]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Review the exercise in Half-Steps and Whole-Steps, Example No. 2; then apply to it the Triplet model, in Example No. 1.

Arpeggios: Practise the model in *C major* for *blocked major* triads, Example No. 5; then apply it to the four model *major* Triads in Root position in the Keys of *B*, *A* and *F*♯, both hands together, *legatissimo*.

Chords: Practise the sequence of twelve *minor* Cadences as in Example No. 6.

Scales: Transpose the *major* scale with Triplets, through five octaves, Exercise No. 7, to the Keys of *F* and *B*♭ *major*. Also with the Triplet successively on each of the other three counts of the measure.

Review: Transpose the Three-finger Sequences as Diatonic Double Thirds, Example No. 3, to the Keys of *B*, *B*♭ and *A major;* practise also with middle accents and final accents.

Second Assignment

Special Technic: Practise the *major* scale in Double Sixths in Triplets, through three octaves, ascending and return, with uniform fingering, as in Example No. 4.

Arpeggios: Apply the model for *block minor* triads, Example No. 5, to the three model *minor* triads in Root position in the Keys of *C*, *B* and *E*♭, both hands together, *legatissimo*.

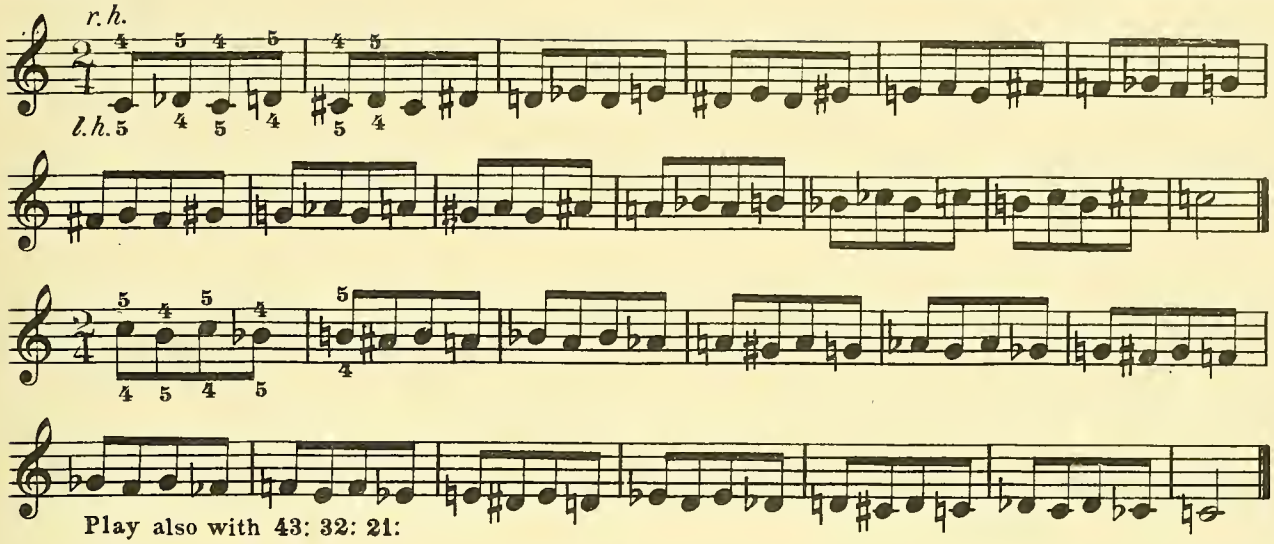
Chords: Continue the sequence of twelve *minor* Cadences, Example No. 6.

Scales: Continue the transpositions into all Keys, of the two models for the *major* Scale with irregular groups (2-xiii, Ex. 5); also apply the model for the *major* Scale with Triplets, through five octaves, as in Example No. 7, to the Keys of *E*♭ and *A*♭ *major*, the Triplet successively on each count of the measure.

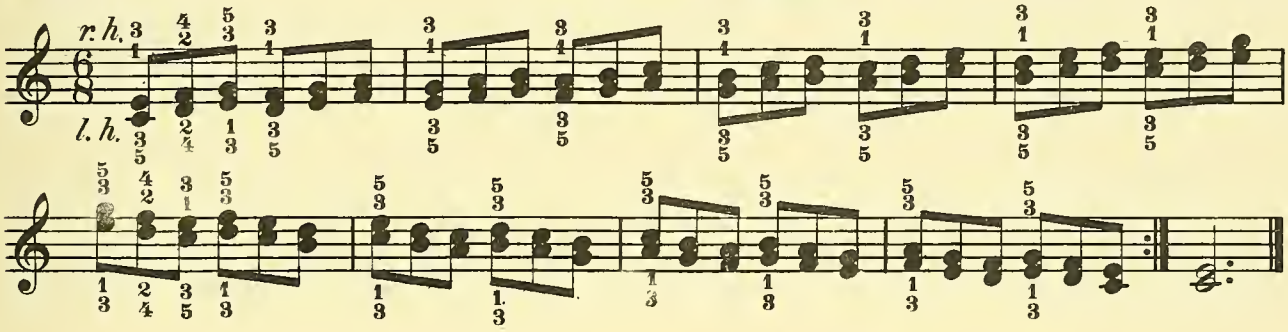
Review: Transpose the Double Third Sequences, Example No. 3, to the Keys of *E*♭, *E* and *F major*.

Example No. 1

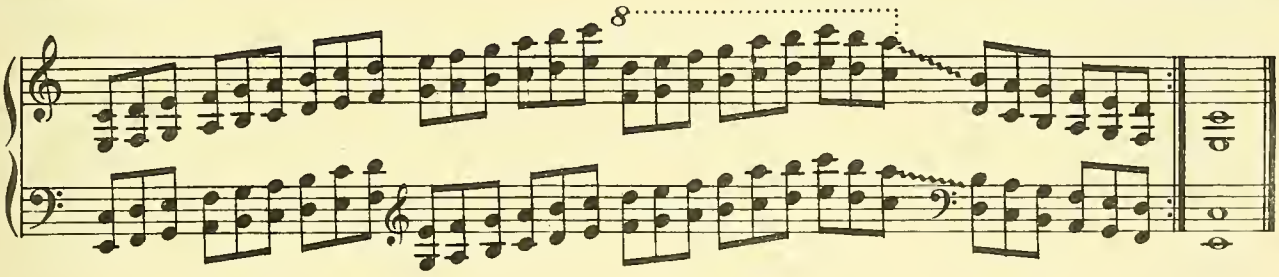
Example No. 2 — Half-steps and Whole-steps



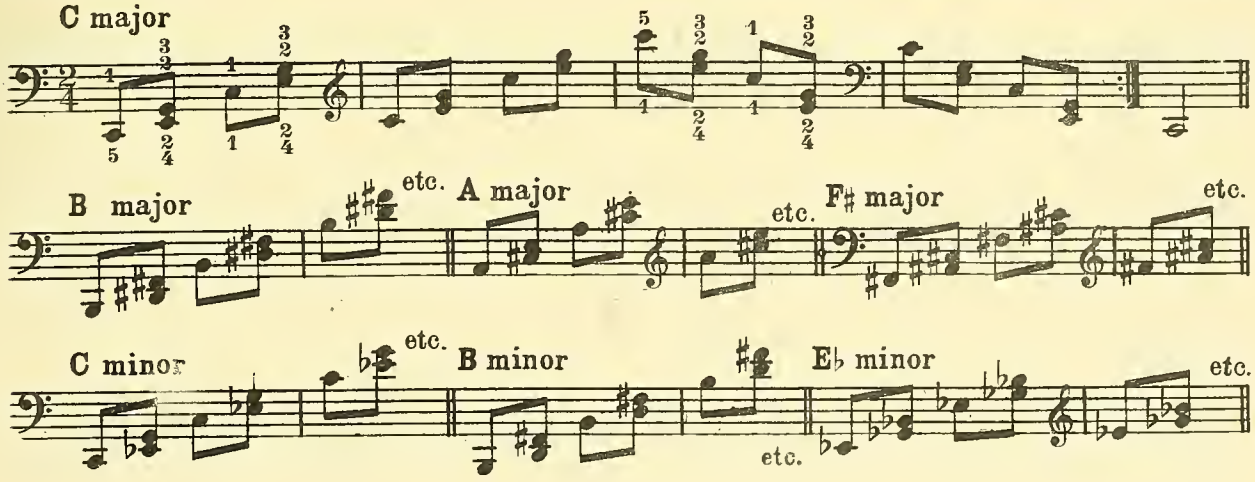
Example No. 3 — Three-Note Sequences as Diatonic Double Thirds



Example No. 4 — Scale in Double Sixths in Triplets



Example No. 5 — Seven Model Triads as Blocked *Arpeggios*



Example No. 6 — The Sequence of Twelve *minor* Cadences

I — C minor
II — G minor
III — D minor
I — A minor
II — E minor
III — B minor
I — F♯ minor
II — C♯ minor
III — G♯ minor
I — E♭ minor
II — B♭ minor
III — F minor

Example No. 7 — Model Five-Octave Scale with Triplets: *E major*

ff *pp* *ff* *pp* *simile* *loco* *loco*

XV

SONGS AND ACCOMPANIMENTS

§ 1. There exists no more important adjunct to the pianist's equipment than the ability to play accompaniments. To become an accomplished accompanist requires a rudimentary knowledge of singing, and experience in actual *ensemble* playing and in accompanying. As has been said, one of the chief elements is sympathy, a quality in one's playing to be gained only from *ensemble* work. To play accompaniments for violinists or other instrumentalists is even better practice than song accompaniments, for in the latter one can be guided by the words instead of having to depend entirely on the tones of the melody as played by the other instrument.

§ 2. Songs, however, serve admirably as a beginning, and if the voice part to the songs is performed by a singer it will give the student opportunity to adapt his own *tempo* to that of the singer. To accompany well is not "to follow," as is so often said, but rather to "sense" the desires of the soloist and to fit one's playing thereto; in other words, for each performer to be guided by the same conception.

In the three songs included in the chapter the melody is in each case included as a part of the accompaniment. That is to say, within themselves, the songs are complete as piano pieces. In so playing them, emphasize the melody by using a firm but *legato* touch, the accompaniment subdued and somewhat in a detached style. In accompanying a singer reverse the process to the extent of subduing the melody or even of omitting it entirely, while playing the accompaniment with enough firmness just to balance the singer without in the least covering up the voice. If the melody of the Evening Song is entirely omitted, the remaining notes in the right-hand part will form a sort of contralto melody which will blend with the voice in a manner suggestive of a duet. These tones can be played in a *cantabile* style, and the left-hand part subdued to complete the harmonic background. The accompanist's art is one that is rarely cultivated, but which is most certain to display the musicianship of the pianist—or its lack. A sense of value and proportion between tones, the stressing of secondary melodies, the blending and subduing of chord tones, phrasing and shading in the resolving of dissonant tones, the recognition and emphasizing of imitations—all of these offer opportunity for the exercise of an alert eye and for the display of musical intelligence.

Of the two piano pieces included in this chapter, the Romance by *Gurlitt* is an excellent illustration of the "Song without Words," a form made popular by Mendelssohn. The melody suggests the violin rather than the voice. The Elfin Dance of *Grieg* is included for purposes of contrast. It is a simple but idiomatic example of piano writing, in a style quite the opposite to that of the Song or Romance.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Review: Continue the *blocked major* and *minor* triads (2-xiv, Example No. 2); also the *minor* Cadences in Sequences (2-xiv, Example No. 3). Transpose the model for the *major* Scale with Triplets (2-xiv, Example No. 7) through five octaves, to the Keys of *B*, *F*♯ and *D*♭ *major*, in four rhythms (2-xi, Example No. 10). Play the Leaners against *minor* Sixths (2-xi, Example No. 9).

Second Assignment

Review: Reiterated keys (2-xii, Example No. 1 and Exercise No. 1). The Dominant Seventh *arpeggios* (2-xii, Example No. 7) beginning on all white keys; also the expansion of Diminished Seventh chords to Dominant Seventh chords (2-xii, Example No. 3), applied to the twelve Diminished Sevenths (2-xii, Example No. 4). The *major* scales of *C*, *G*, *D* and *A*, in contrary motion, in Triplets, through three octaves. Practise the model for *broken* triads in Doublets, (2-xii, Example No. 6); also in Triplet groups, and as full chords in Quadruplets; then apply to the eleven model triads:

MAJOR				MINOR			
2.	B	D♯	F♯	*7.*	C	E♭	G
3.	B♭	D	F	*8.*	B	D	F♯
4.	A	C♯	E	*9.*	B♭	D♭	F
5.	A♭	C	E♭	*10.*	G♯	B	D♯
6.	F♯	A♯	C♯	*11.*	E♭	G♭	B♭

STUDY

C. GURLITT
Op.83, No 16.

Allegro

For finger independence and velocity in broken chords for the left hand.

EVENING SONG

Edith Tillotson

CARL REINECKE

Lento

p

1. When the sun goes down the west, Lit - tle birds must seek the
2. O - ver - head, in dusk - y skies, Lit - tle stars with shin - ing

p

f

nest; So the child - ren, too, must creep To their nests for qui - et sleep.
eyes Will look down in ten - der care, On the child - ren ev - 'ry - where.

un poco ritard.

f

un poco ritard.

MORNING SONG

Edith Tillotson

CARL REINECKE

Andante

p con passione

1. The big round sun has come a - gain To smile at us and
2. Then up we jump and out we run In an - swer to his

p con passione

poco rit. *a tempo*

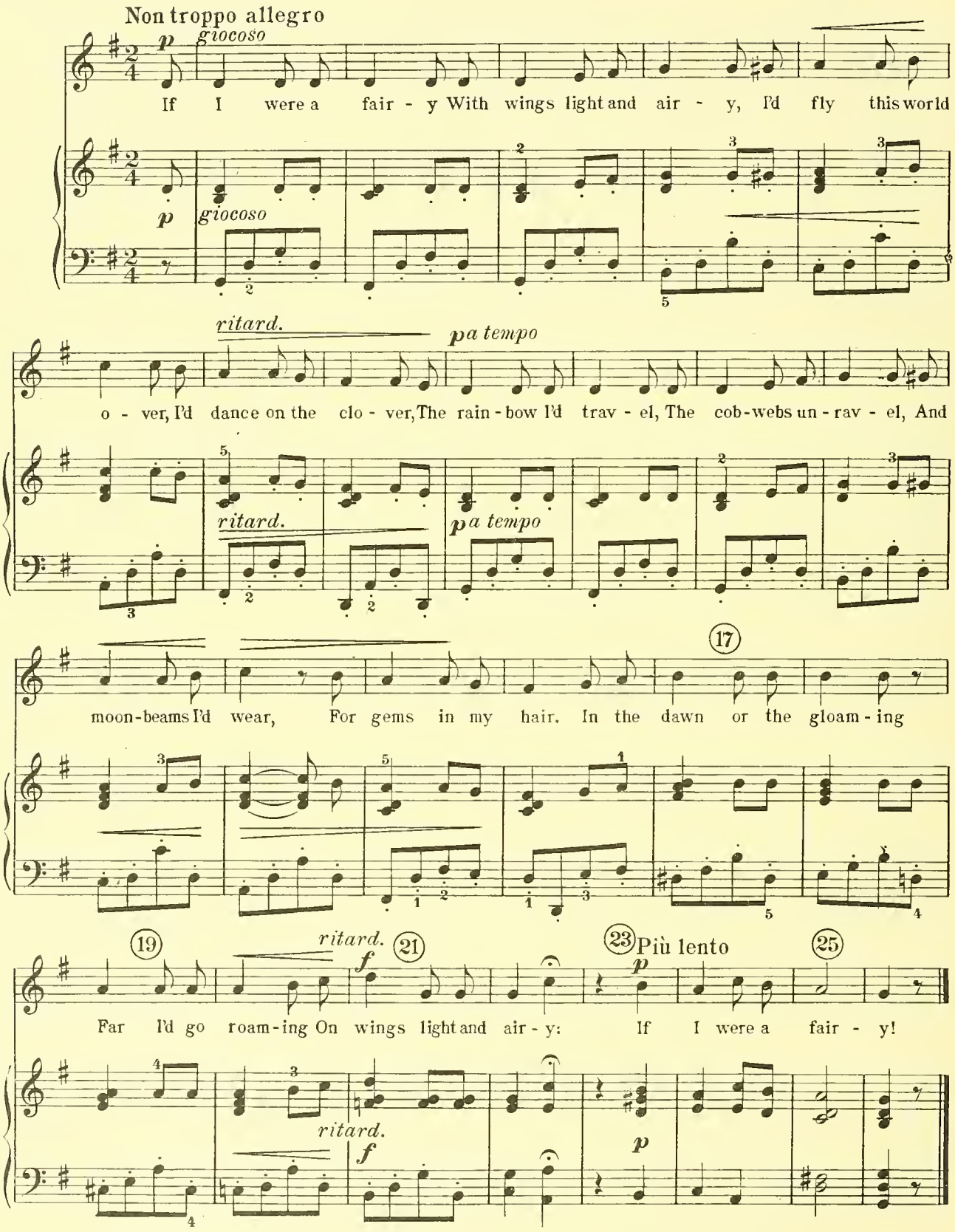
say: "You sleep-y heads must leave your beds, I've brought a bus - y day."
call; To birds and bees, and flow'rs and trees We say: "Good morn - ing, all!"

poco rit. *a tempo*

IF I WERE A FAIRY

Edith Tillotson

CARL REINECKE



CHRISTMAS SONG

HANS ANDERSON

NIELS W. GADE
Op. 36, No. 2

Andantino

p

Child Je - sus comes, from heav-en-ly height, To
Take cour-age, soul, in grief cast down, For -

save us from sin's keep - ing: On man - ger straw, in dark-some night, The Blessed One lies
get the bit - ter deal - ing: A child is born in Da - vid's town, To touch all souls with

f *p* *f*

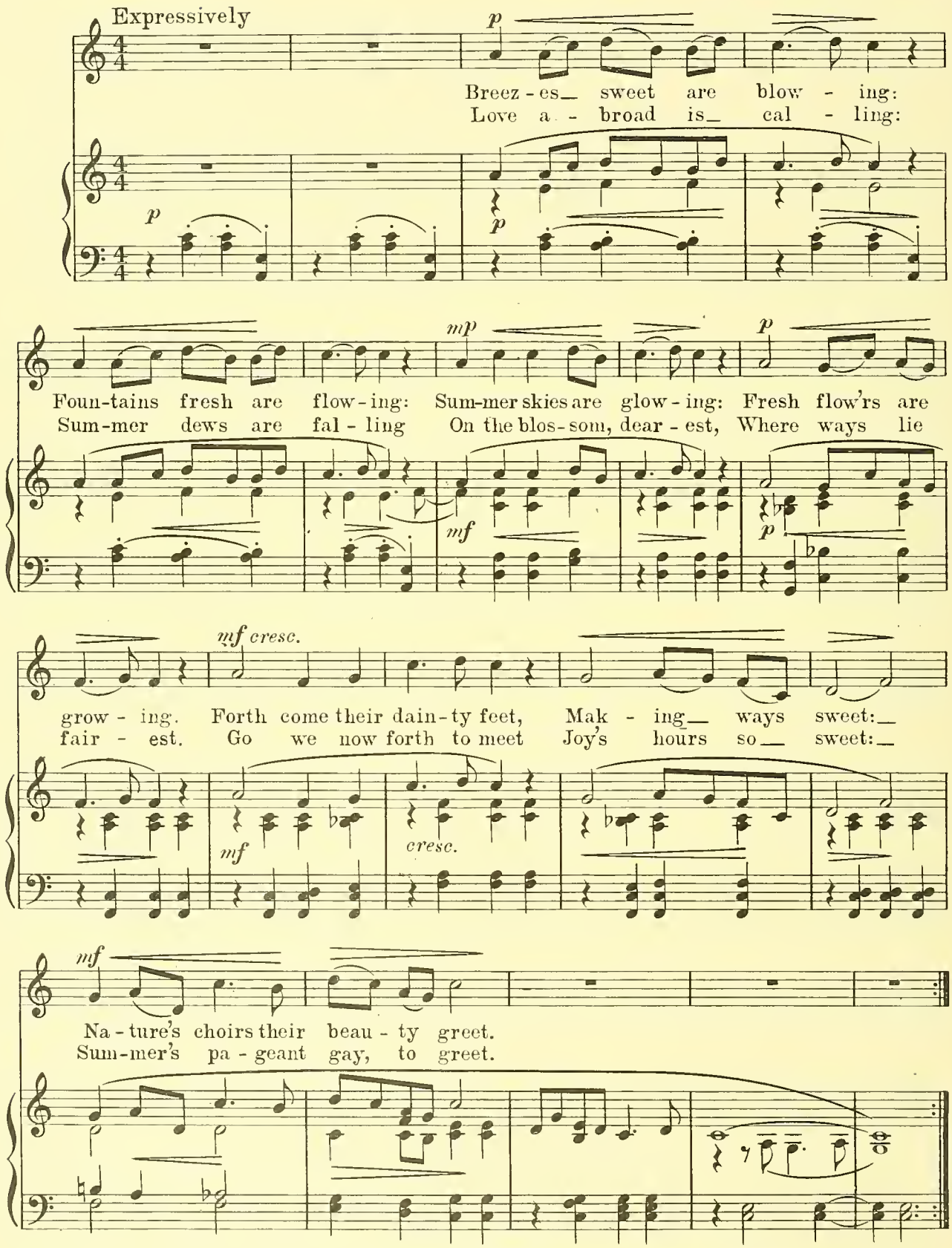
sleep - ing. The Star smiles down, the an - gels greet, The ox - en kiss the Ba - by's feet. } Hal-le-
heal - ing. Then let us go and seek the Child, Chil-dren like him, meek, un - de-filed. }

lu - jah, Hal - le - lu - jah, child Je - - sus! A - - men.

FRESH BEAUTIFUL FLOWER

VAN AALST'S
Chinese Music

CHINESE AIR
Arranged by
Edmondstoune Duncan



FLEMISH DANCE

LEMOINE, Op. 37, № 10

Moderato

p *mf*

For facility in scales and in broken Thirds.

p

cre - scen - do *f*

Fine

f *p*

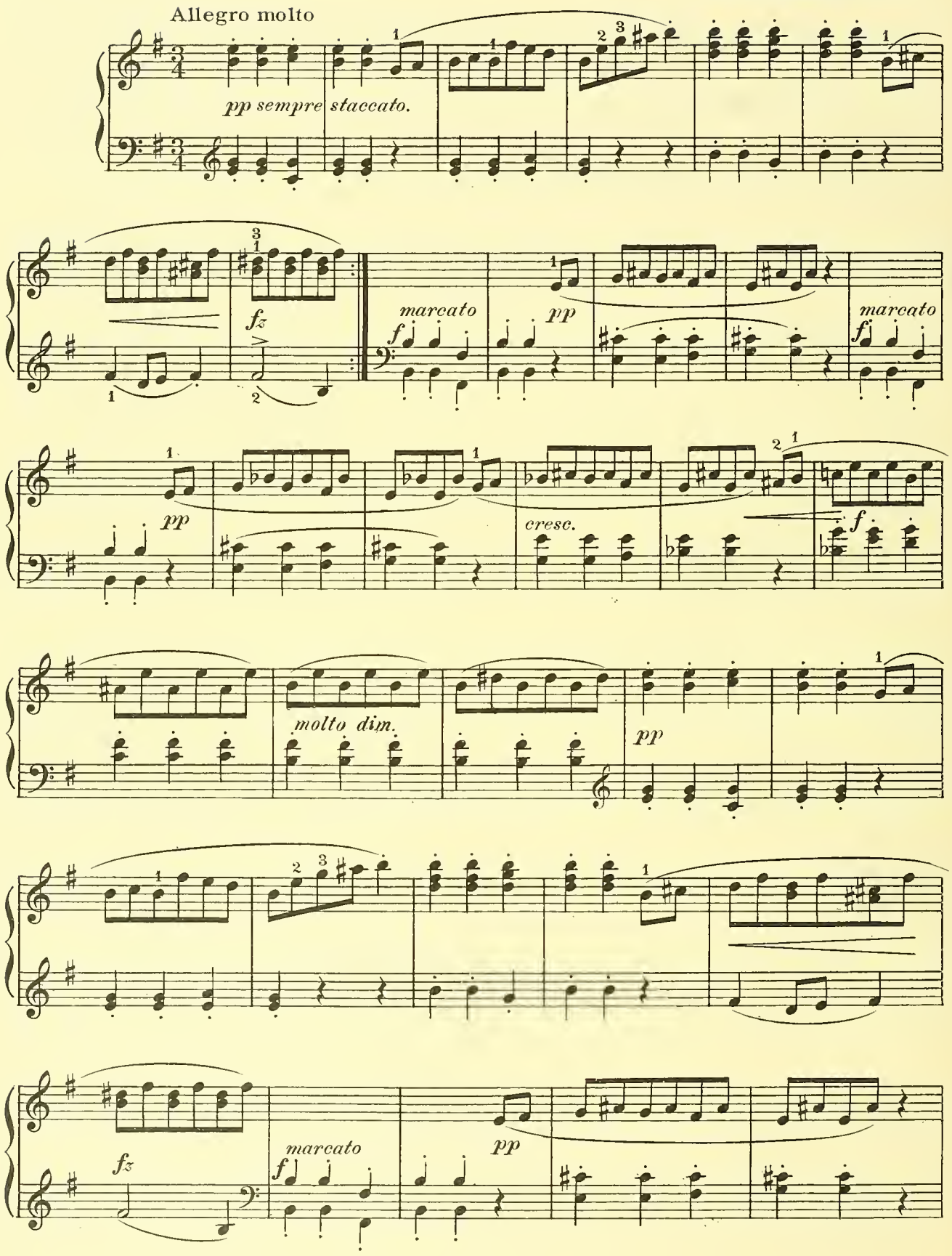
mf

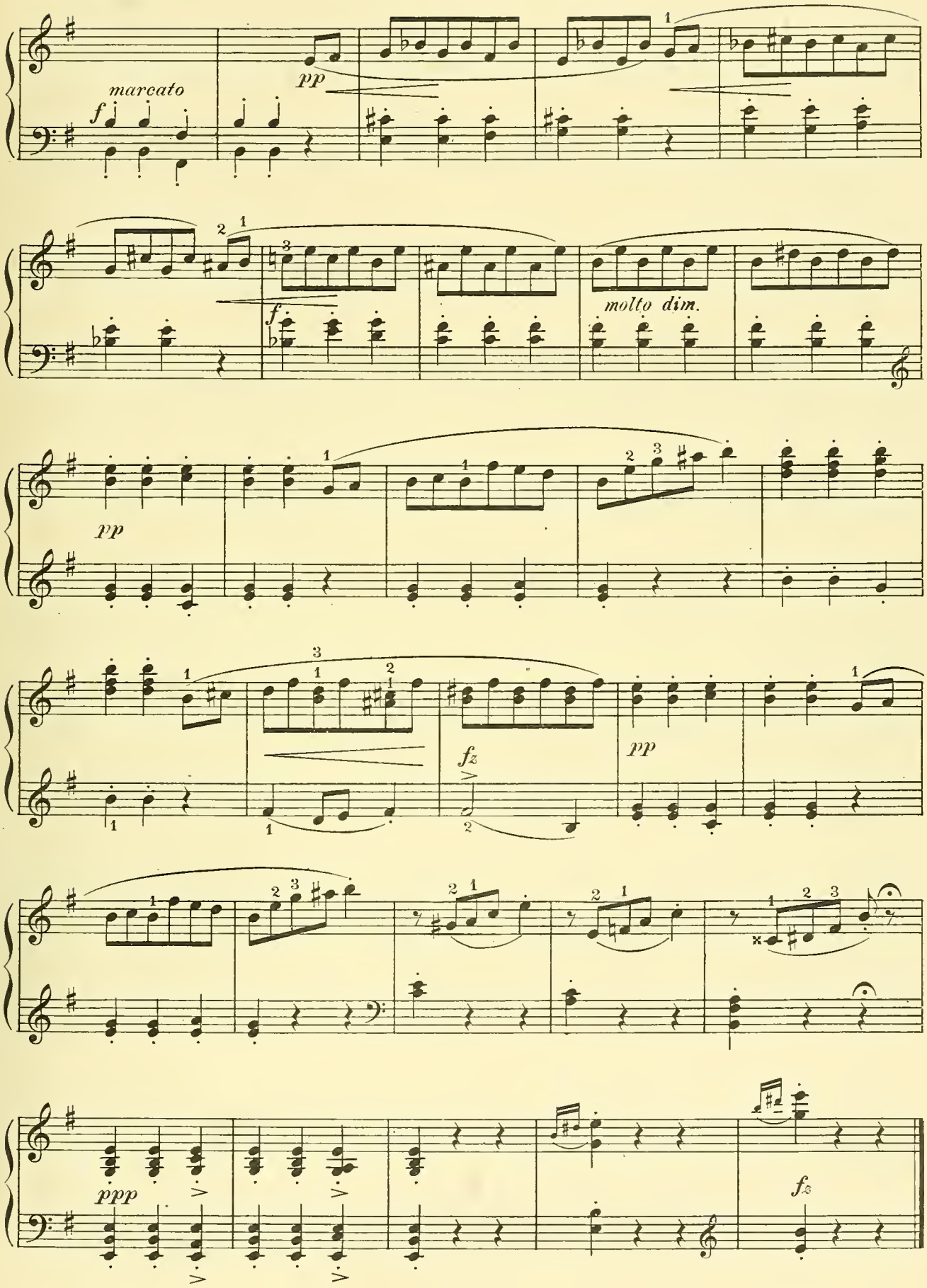
p *ten*

D. C. al Fine

Elfin Dance

EDVARD GRIEG. Op. 12, Nº 4

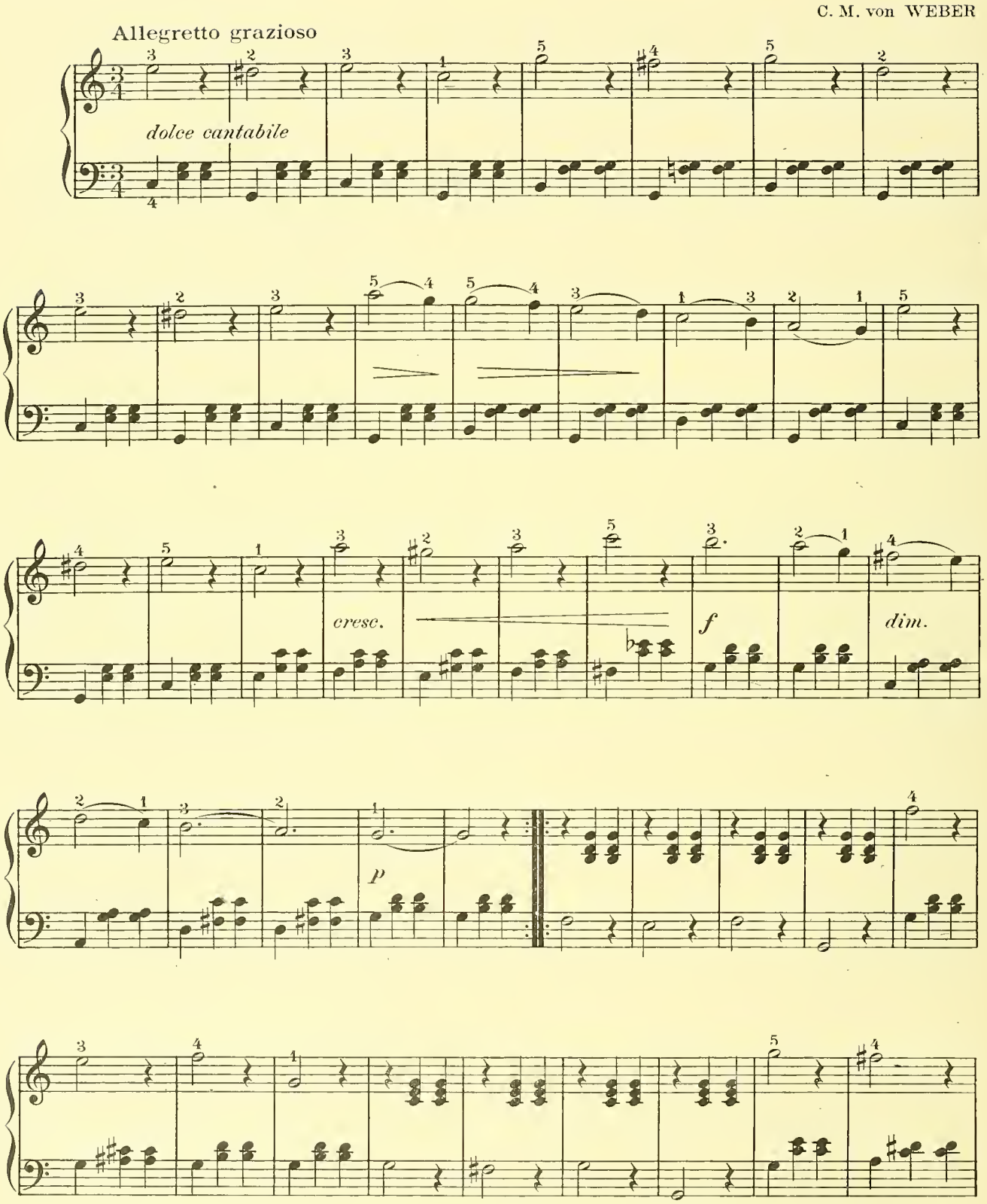


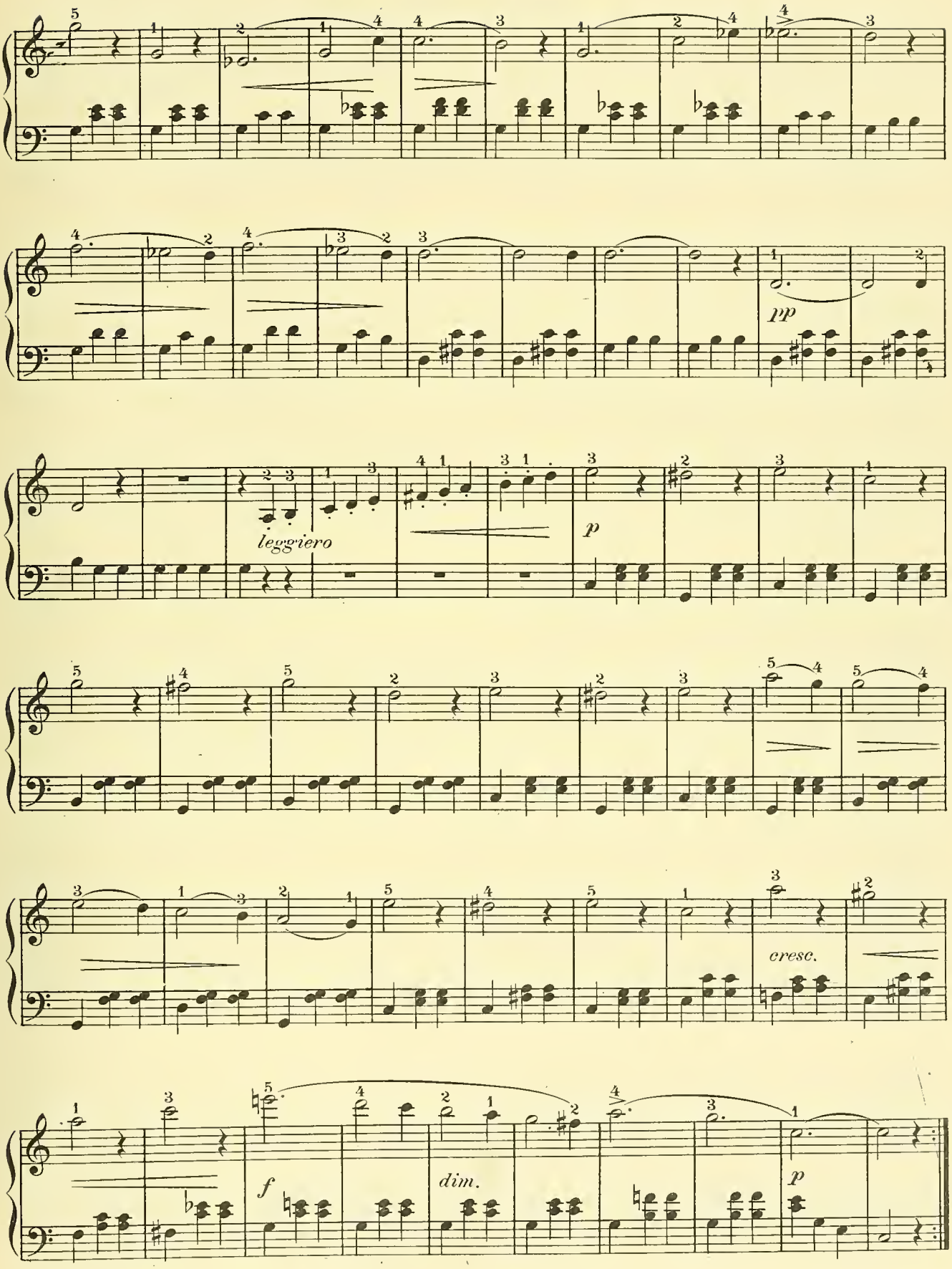

marcato
f
pp
f
molto dim.
pp
fz
pp
ppp
fz

Invitation to the Dance

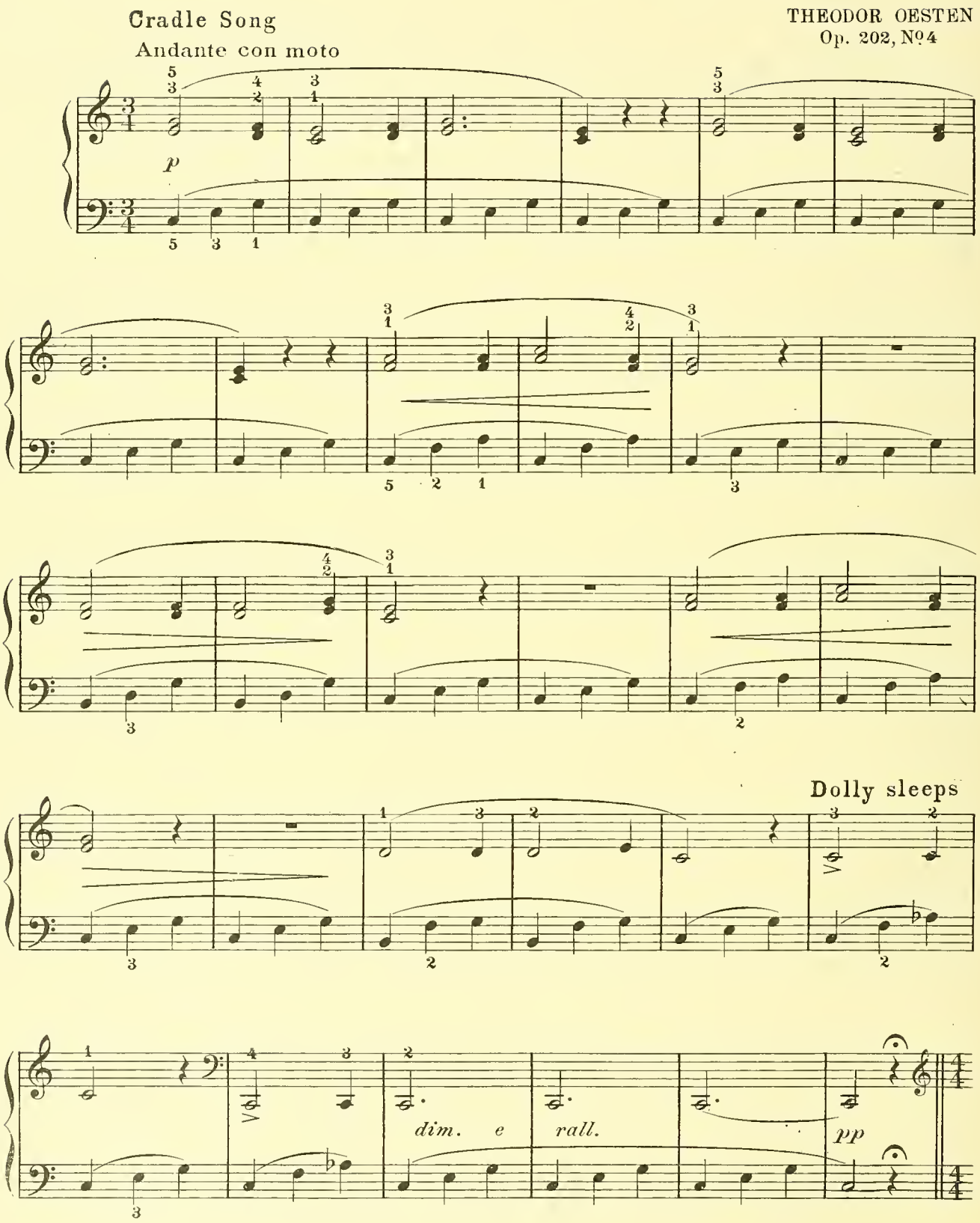
(Simplified)

C. M. von WEBER



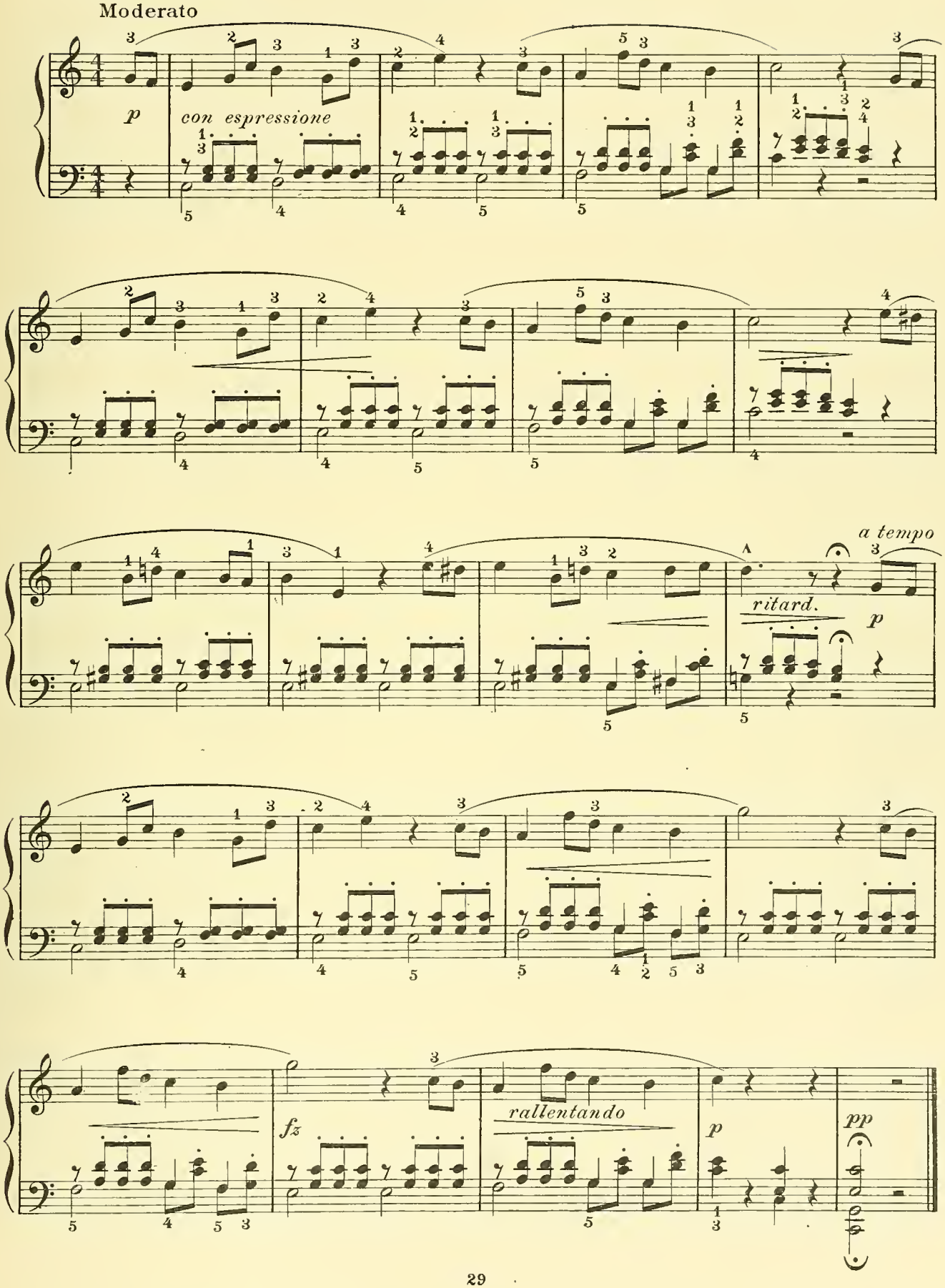

pp
leggiero
p
cresc.
f
dim.
p

Dolly's Dreaming



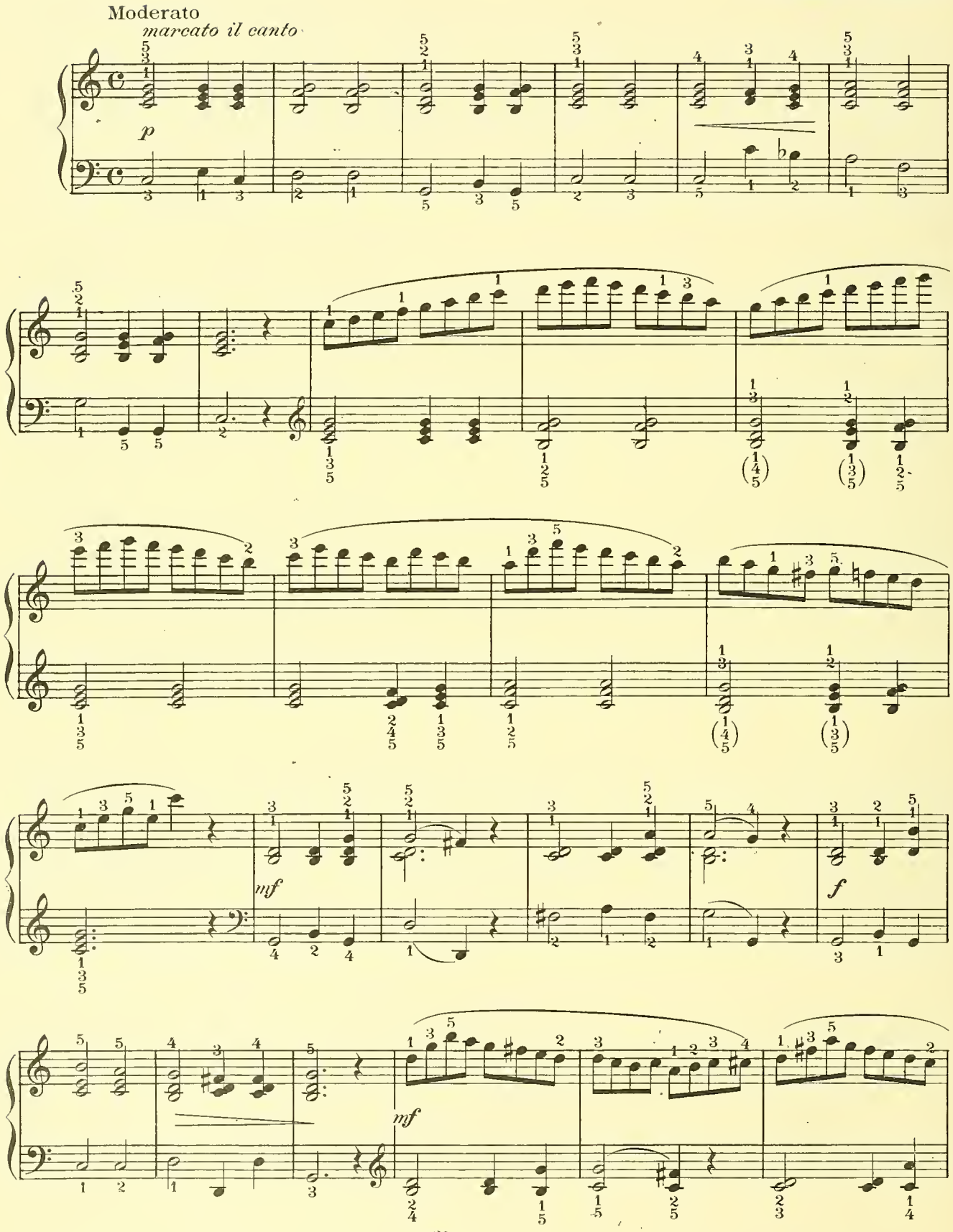
Dolly's Dream

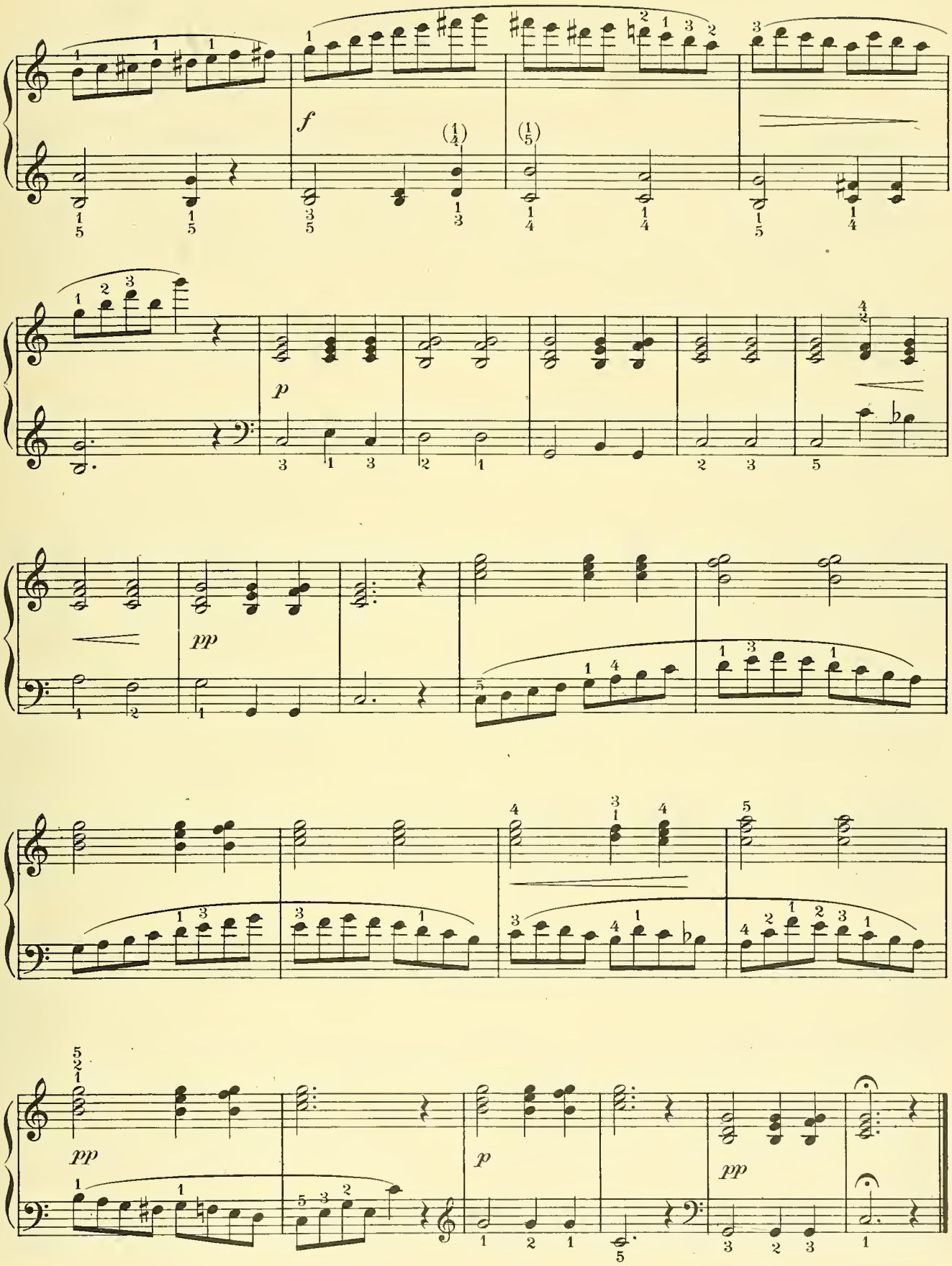
Moderato



CONTEMPLATION

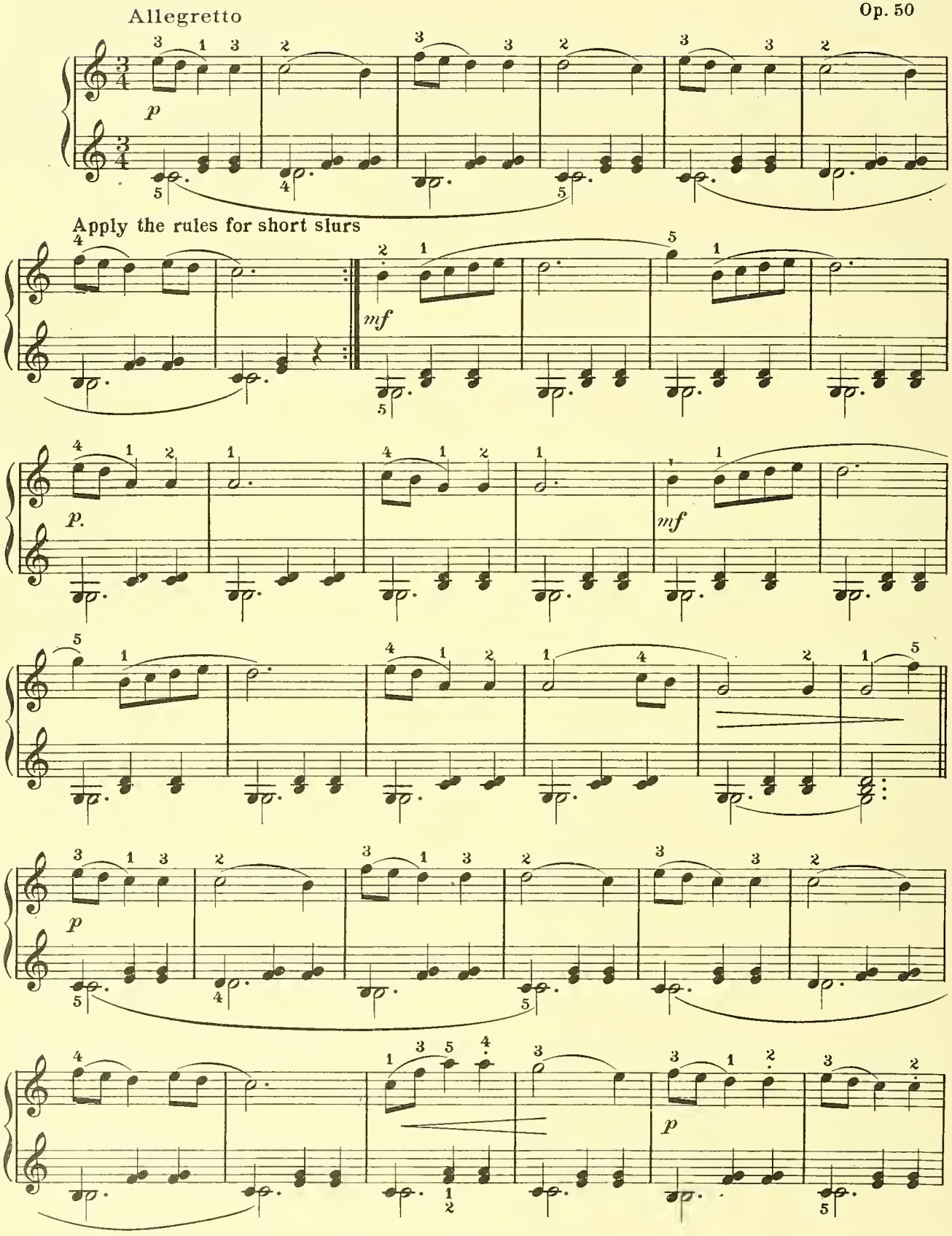
HEINRICH LICHNER

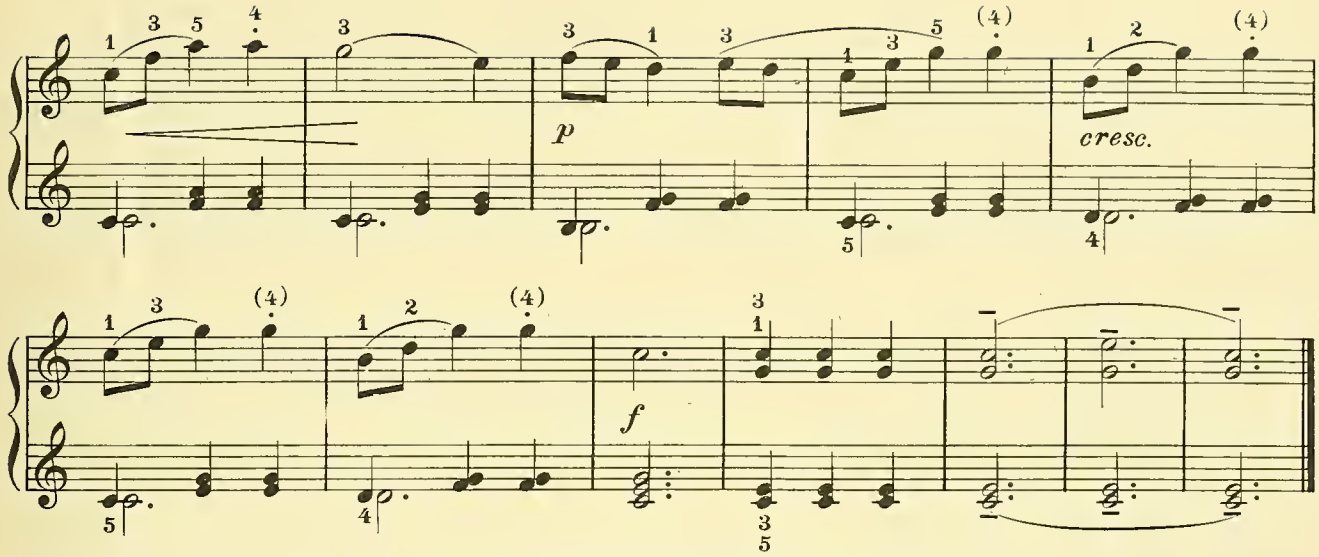



f
p
pp
pp
p
pp

ROSE MAZURKA

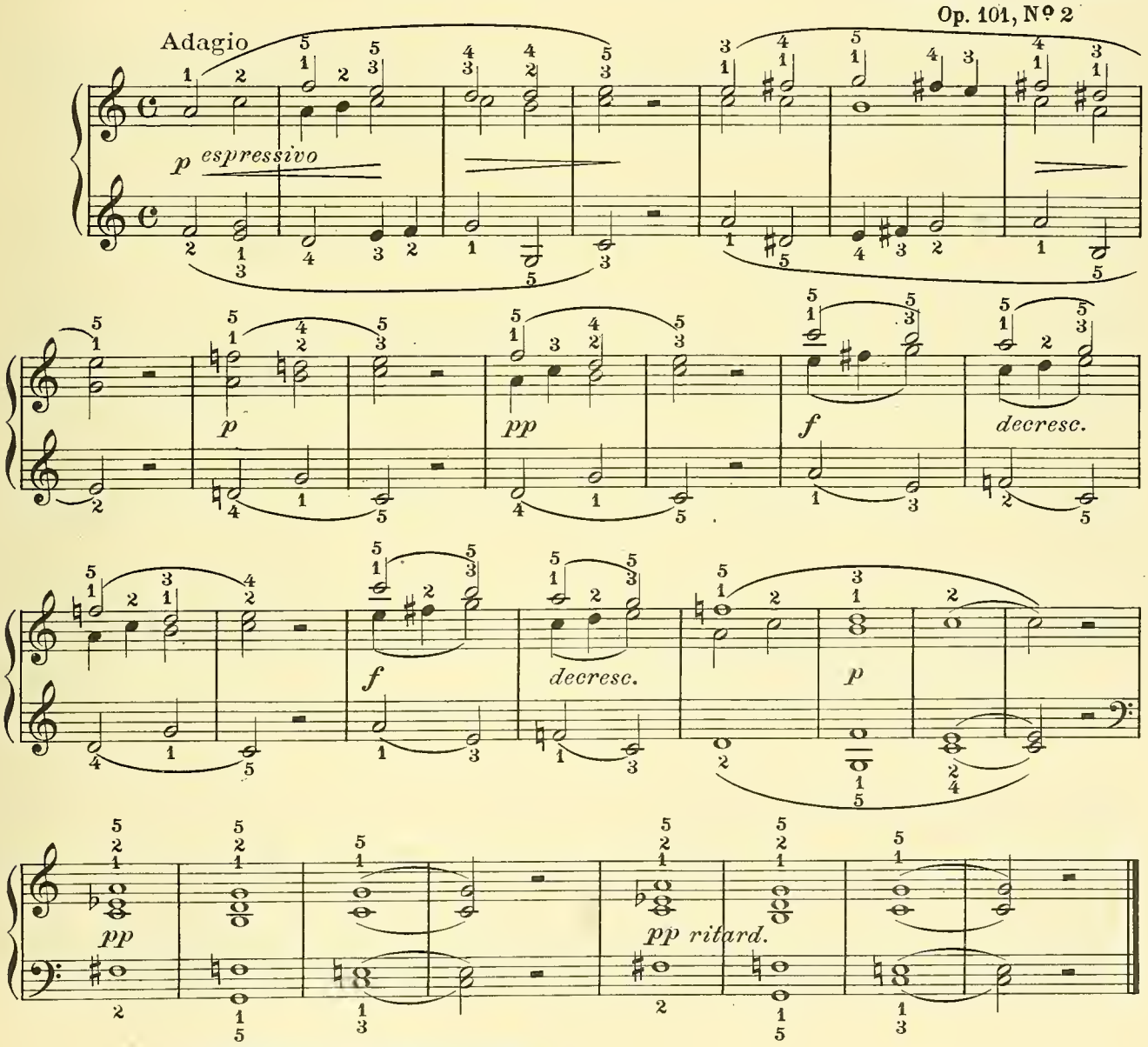
A. SCHMOLL
Op. 50





MORNING PRAYER

CORNELIUS GURLITT
Op. 101, Nº 2

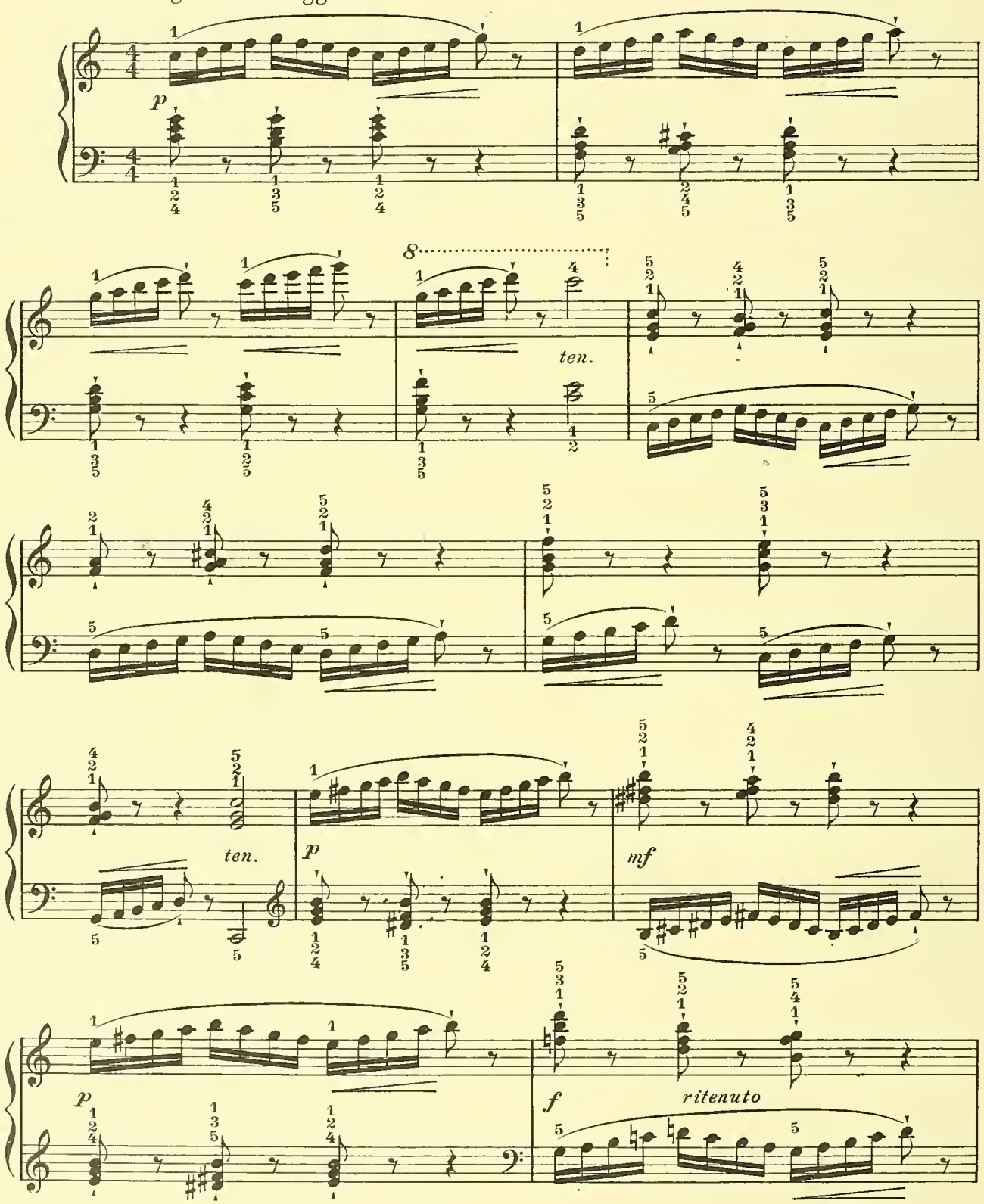


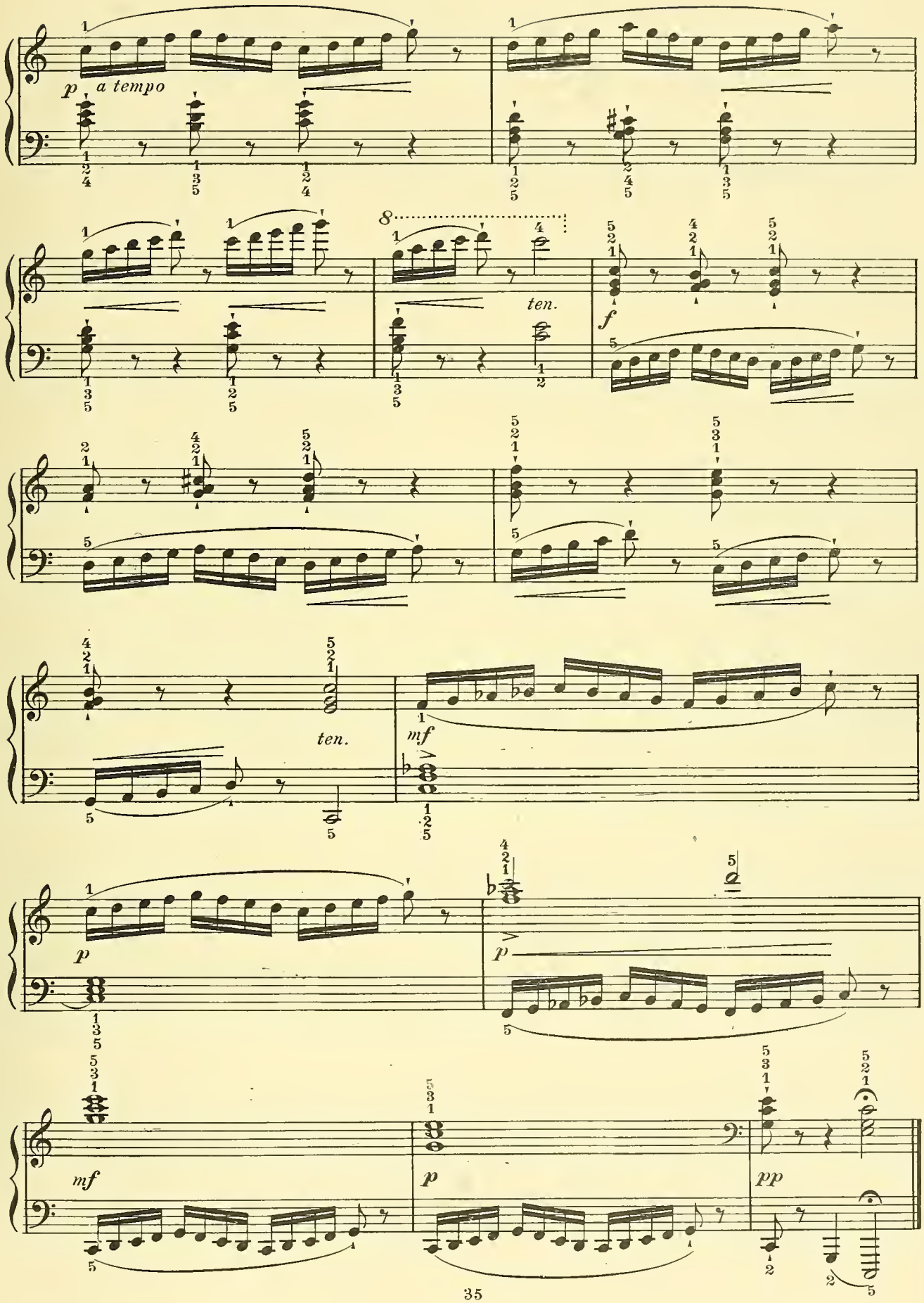
Use pedal on first and third counts

IN OCTOBER

C. STAMATY

Allegro molto leggiero

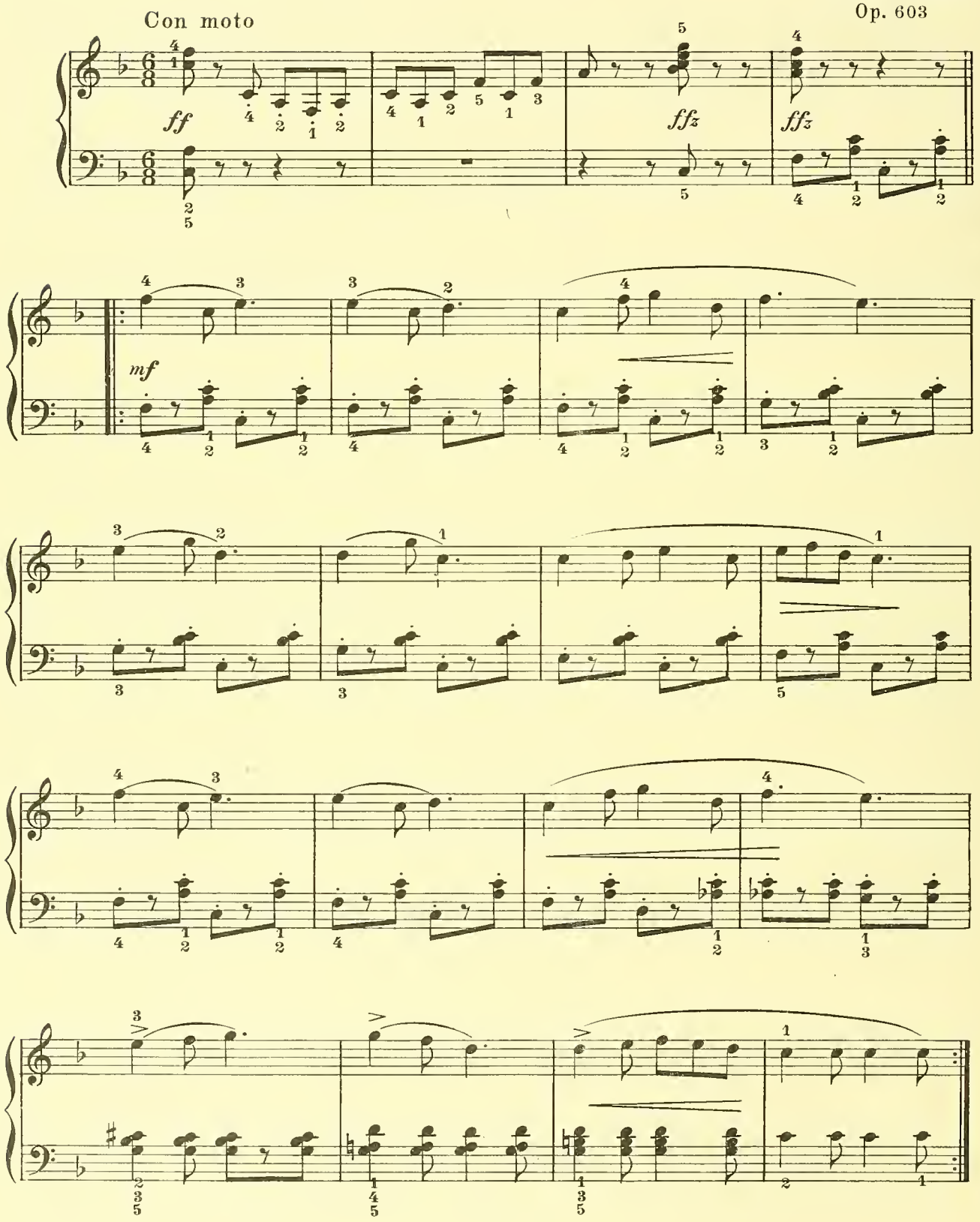


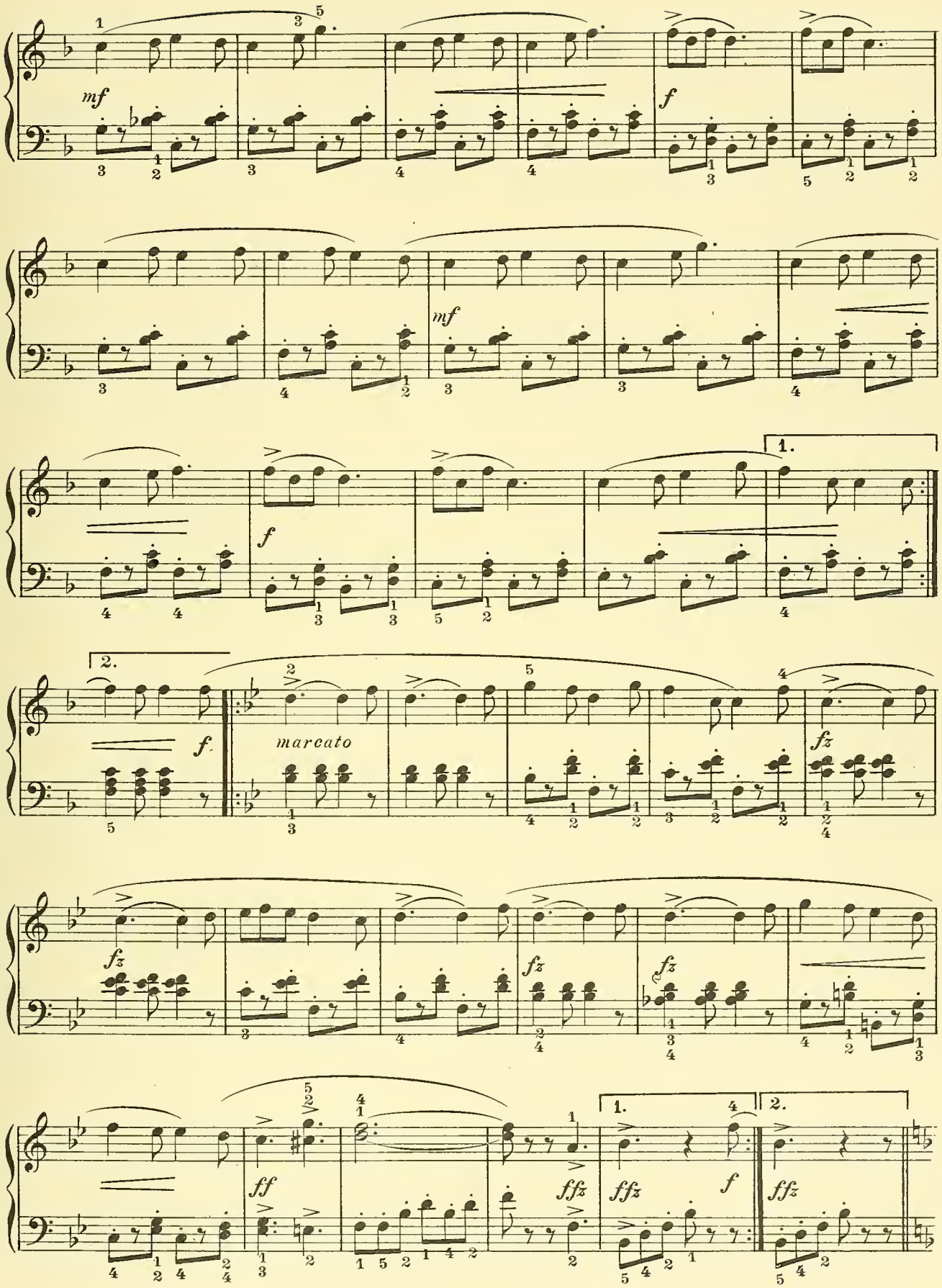

p
a tempo
ten.
f
ten.
mf
p
p
mf
p
pp

THE VOLUNTEER REGIMENT

March-Quickstep

FRANZ BEHR,
Op. 603




mf
f
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1.
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1.
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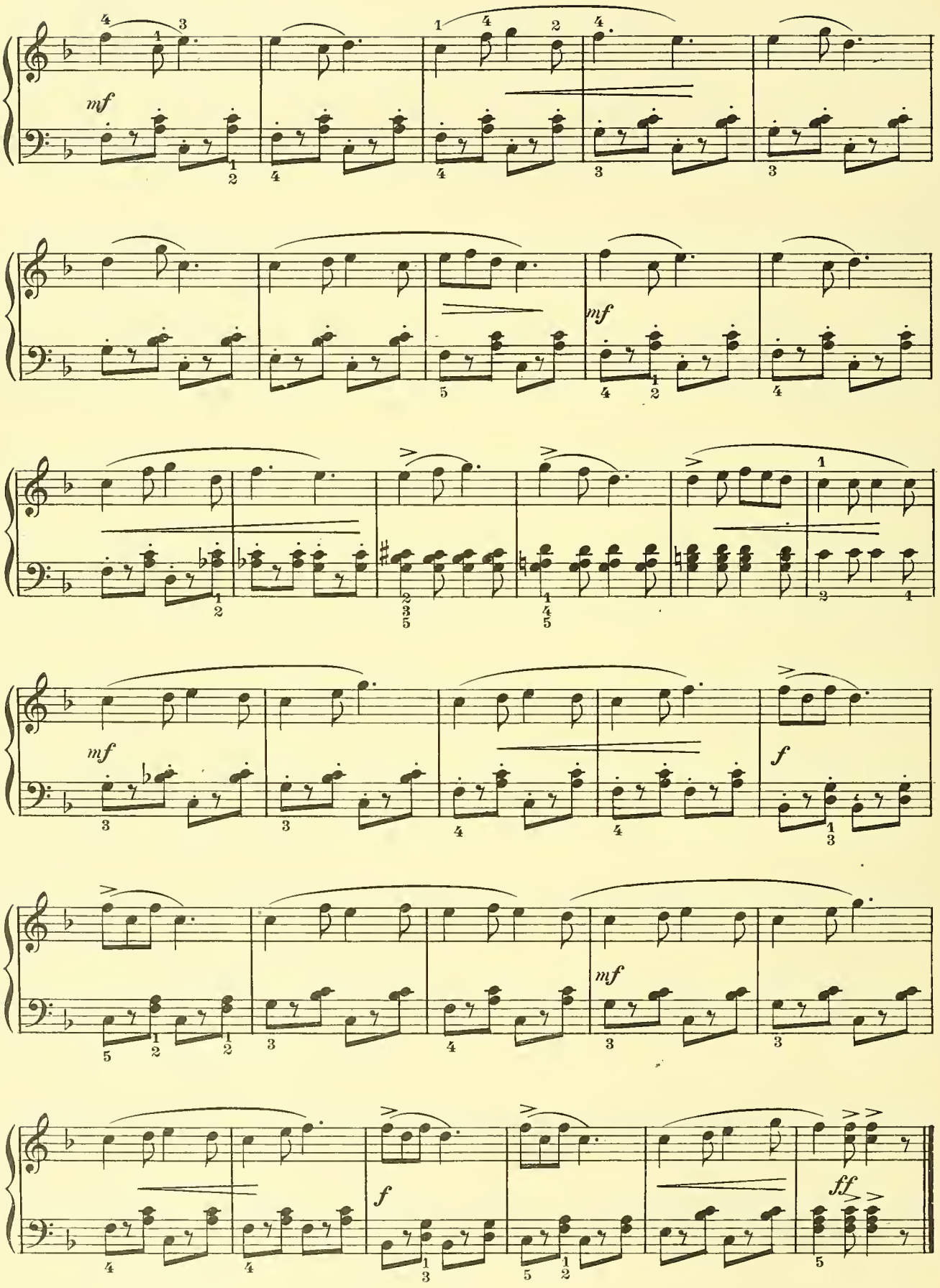
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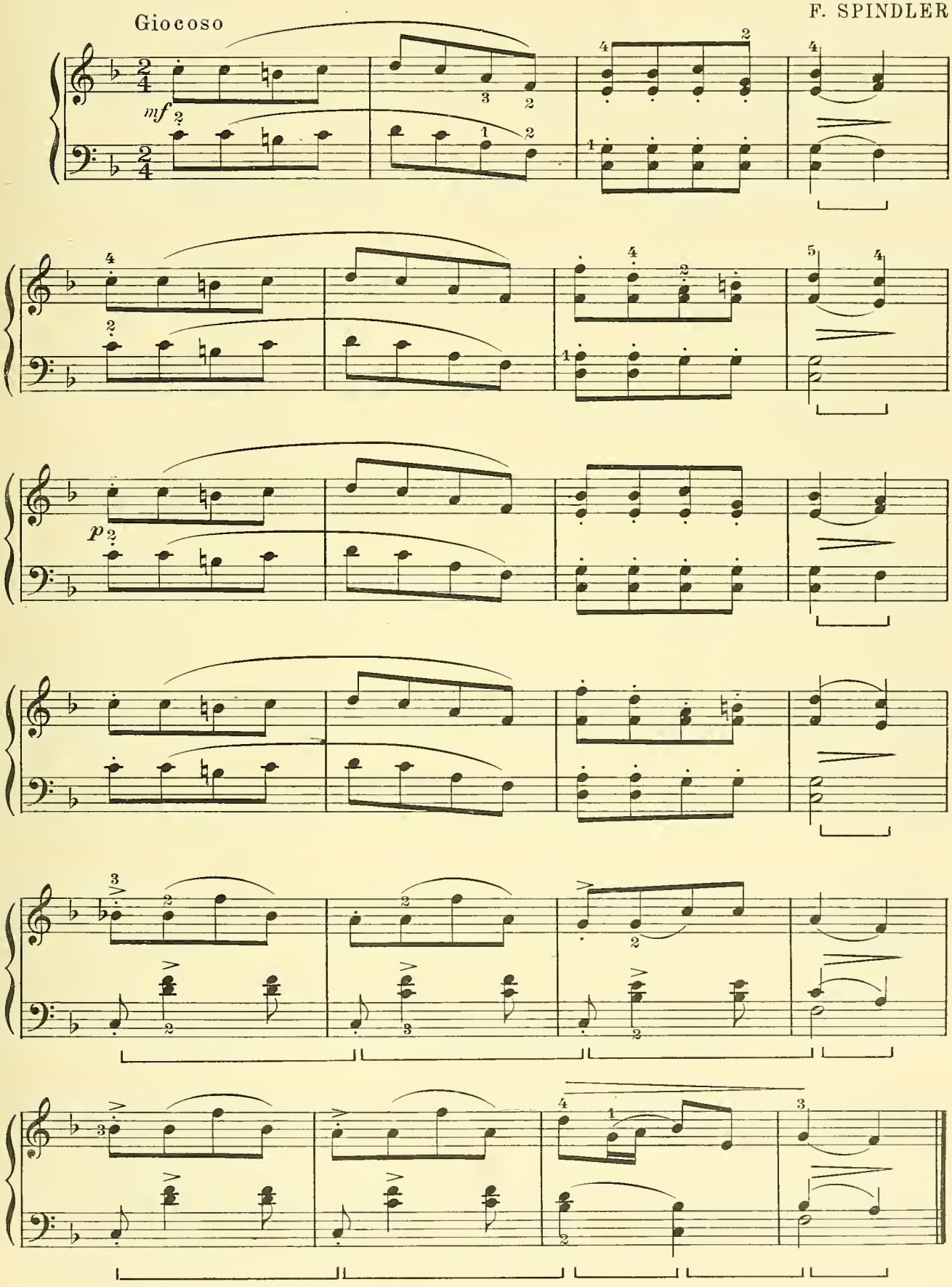
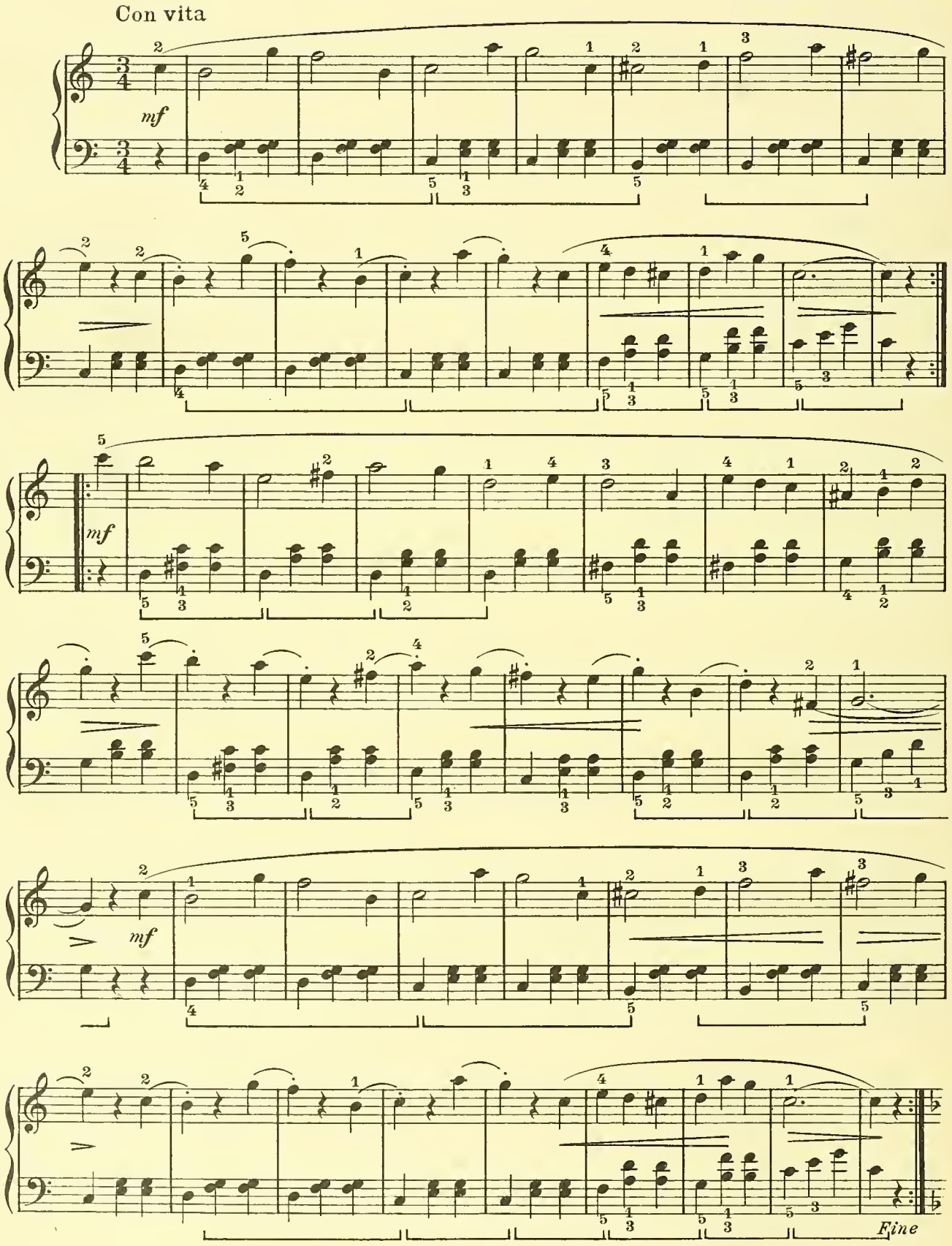
CHEERFULNESS

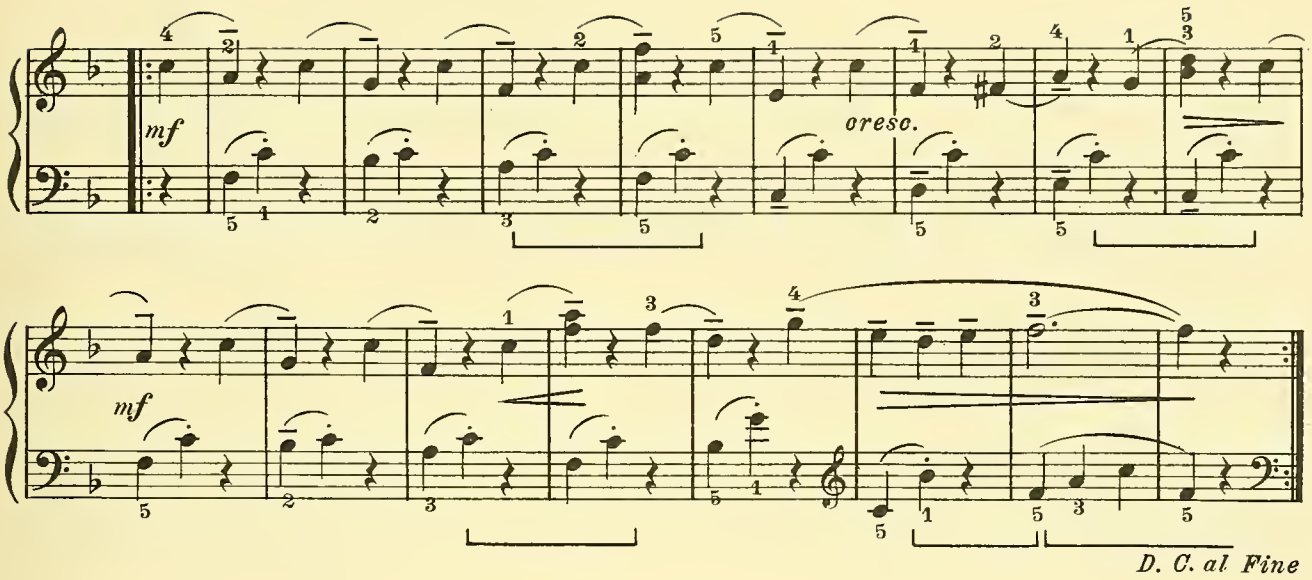
F. SPINDLER



VALSE GRAZIOSE

BERNHARD WOLFF

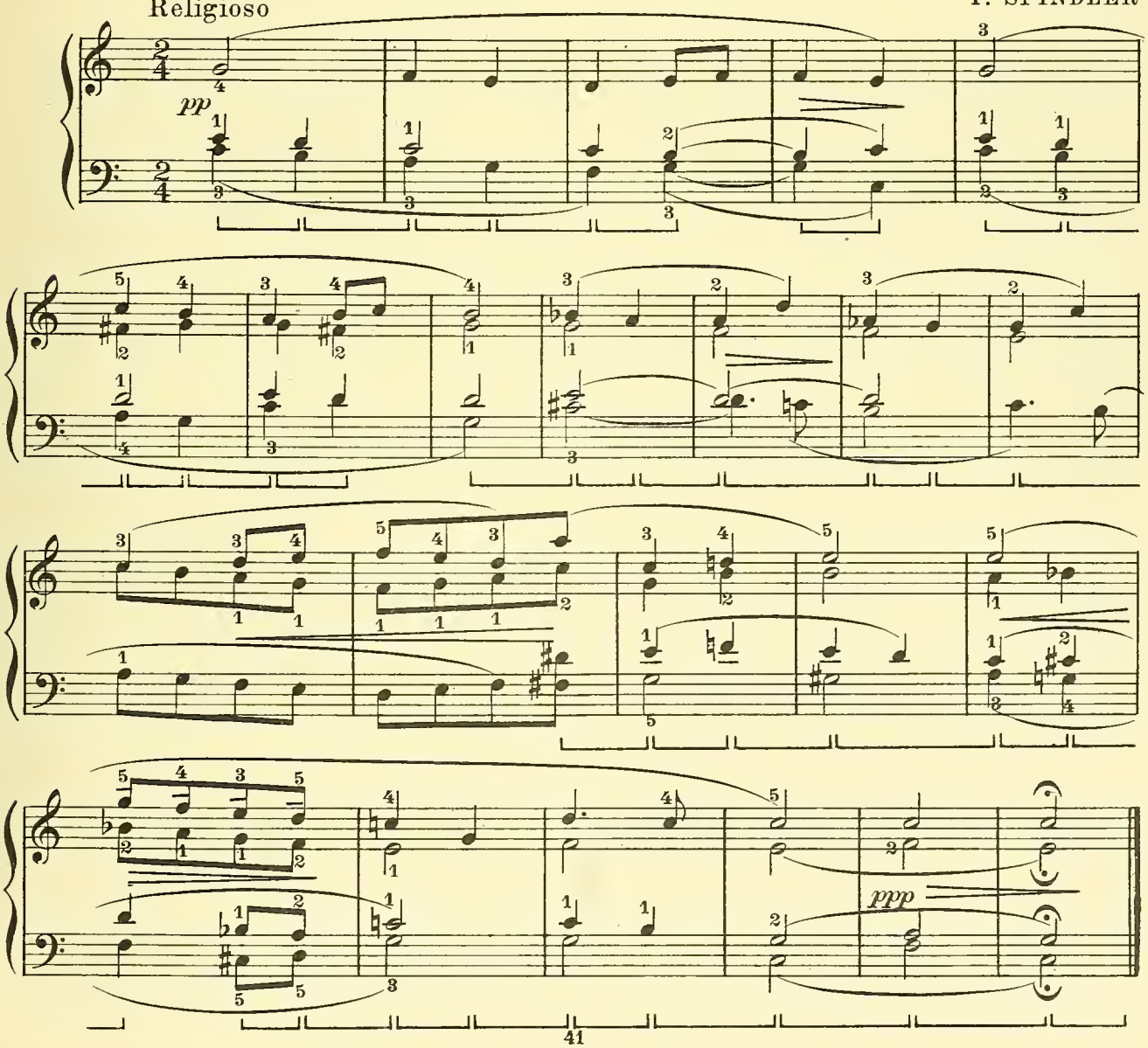




CONSECRATION

Religioso

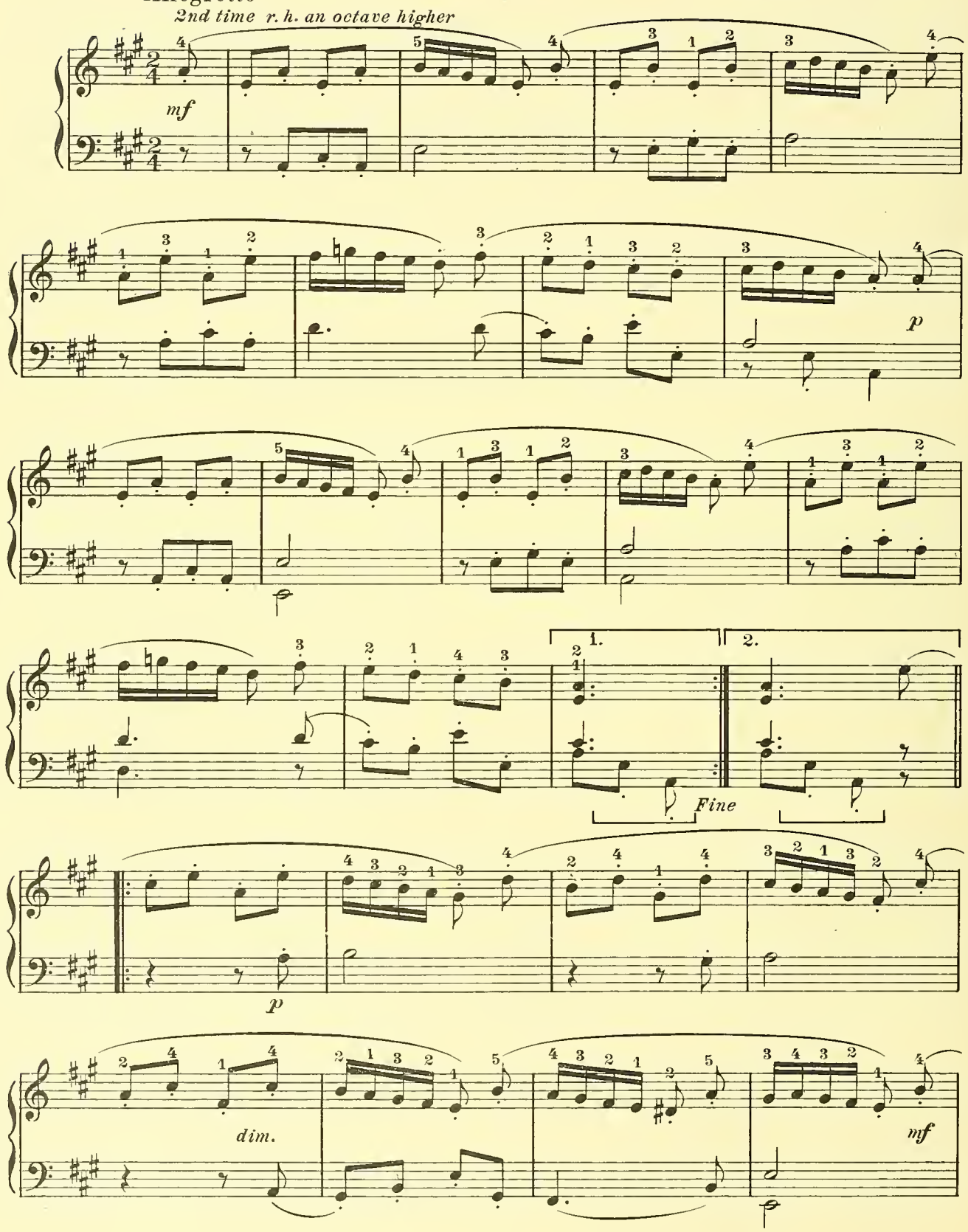
F. SPINDLER

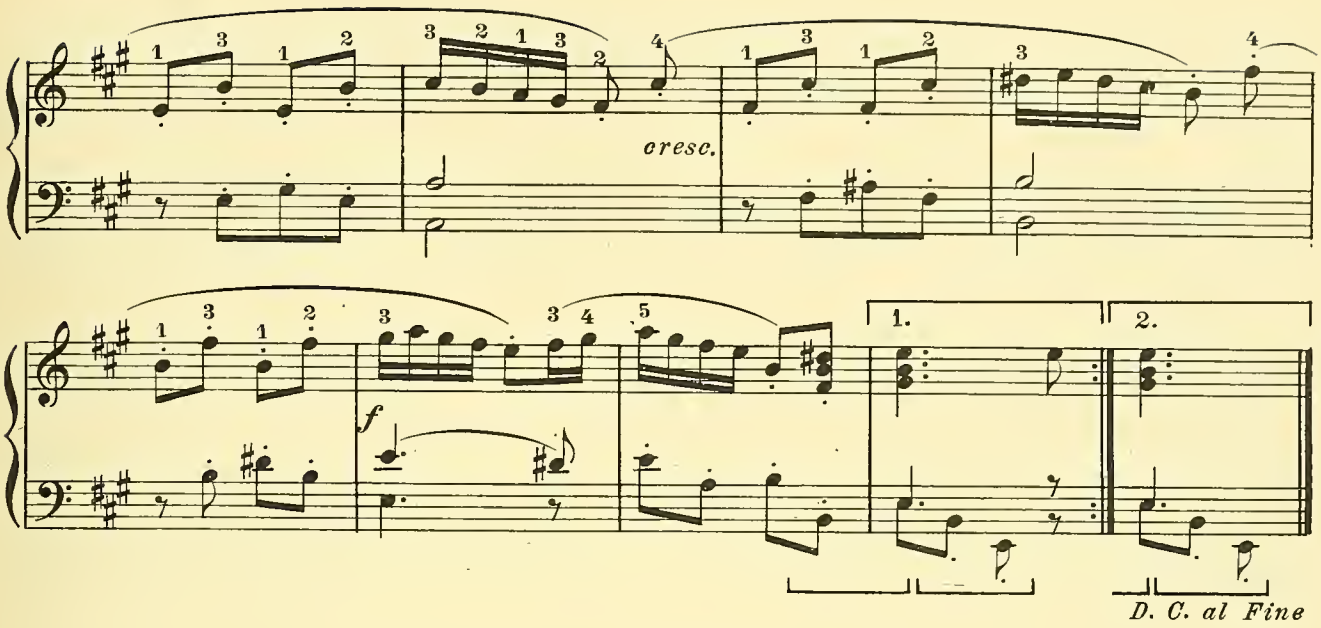


THE FIFERS

Allegretto

FRANCOIS DANDRIEU

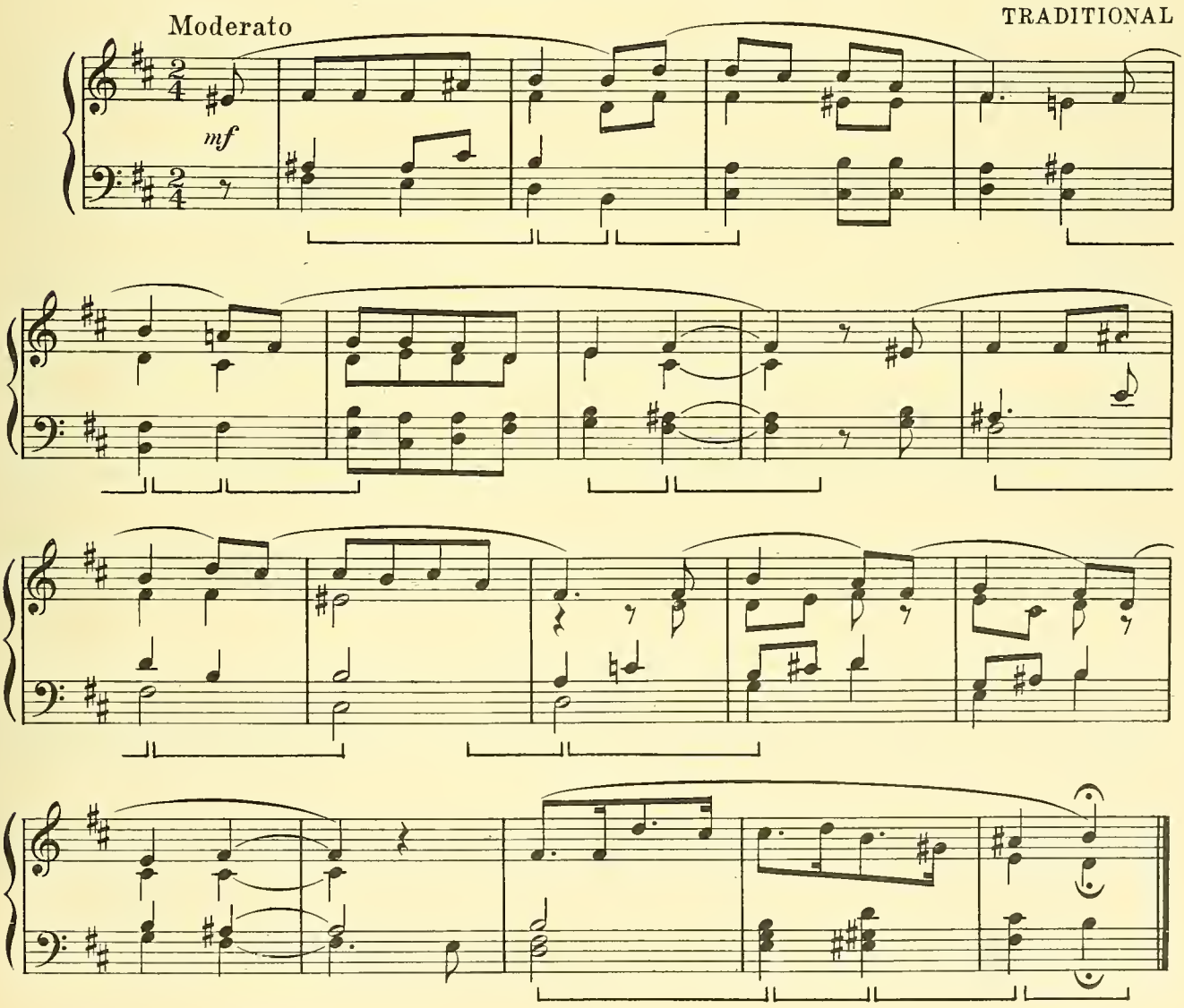




SCANDINAVIAN BALLAD

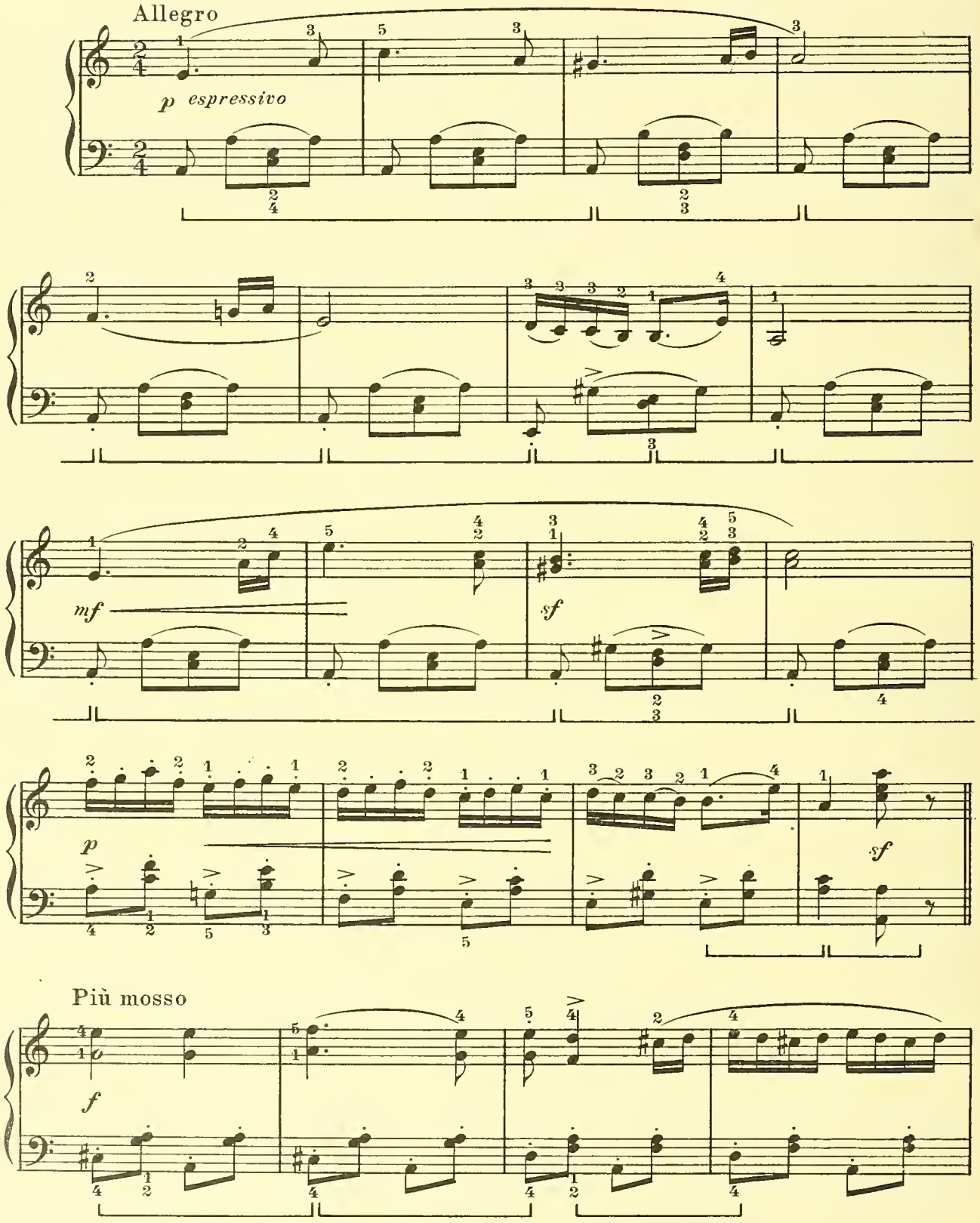
Moderato

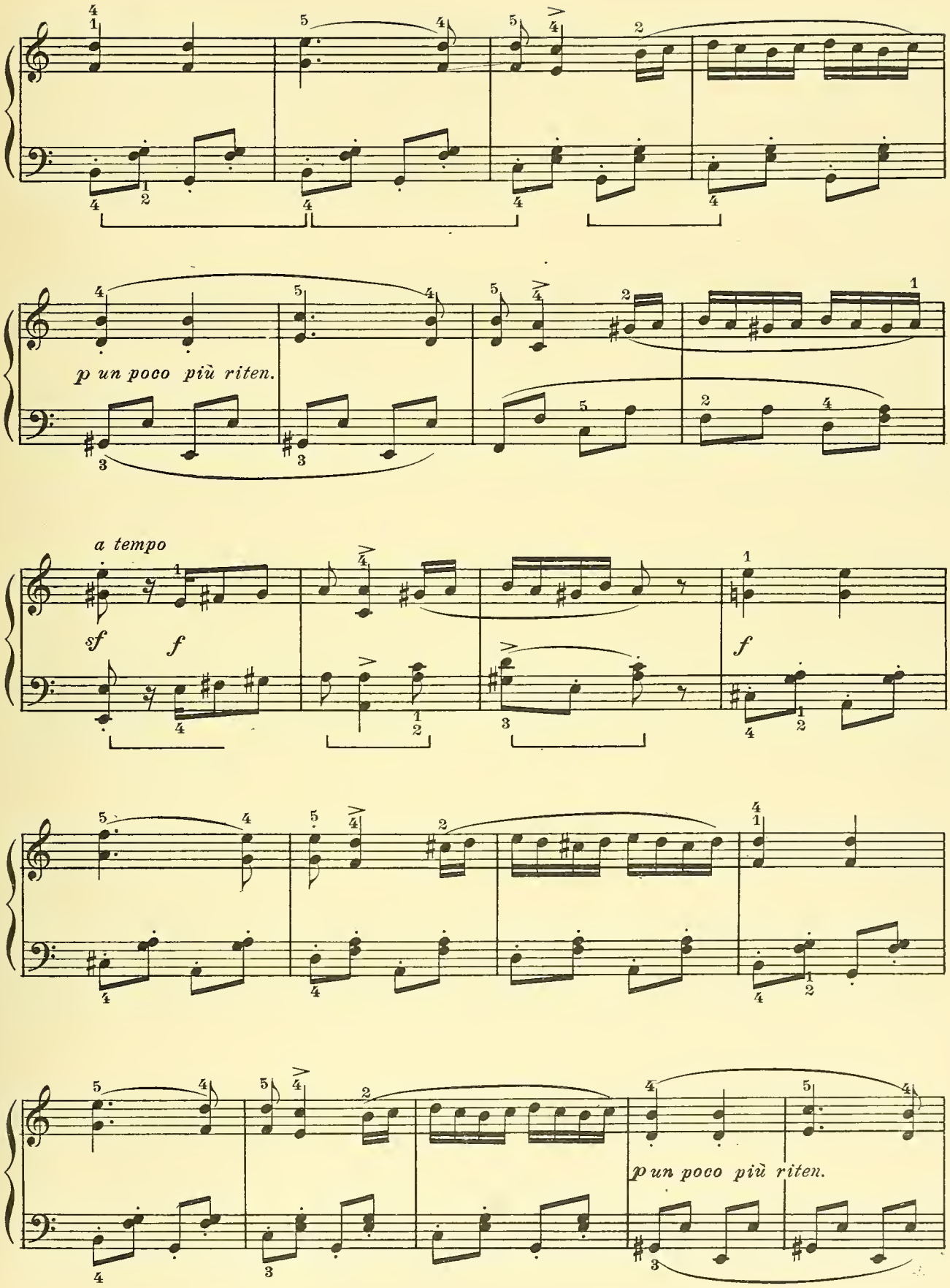
TRADITIONAL

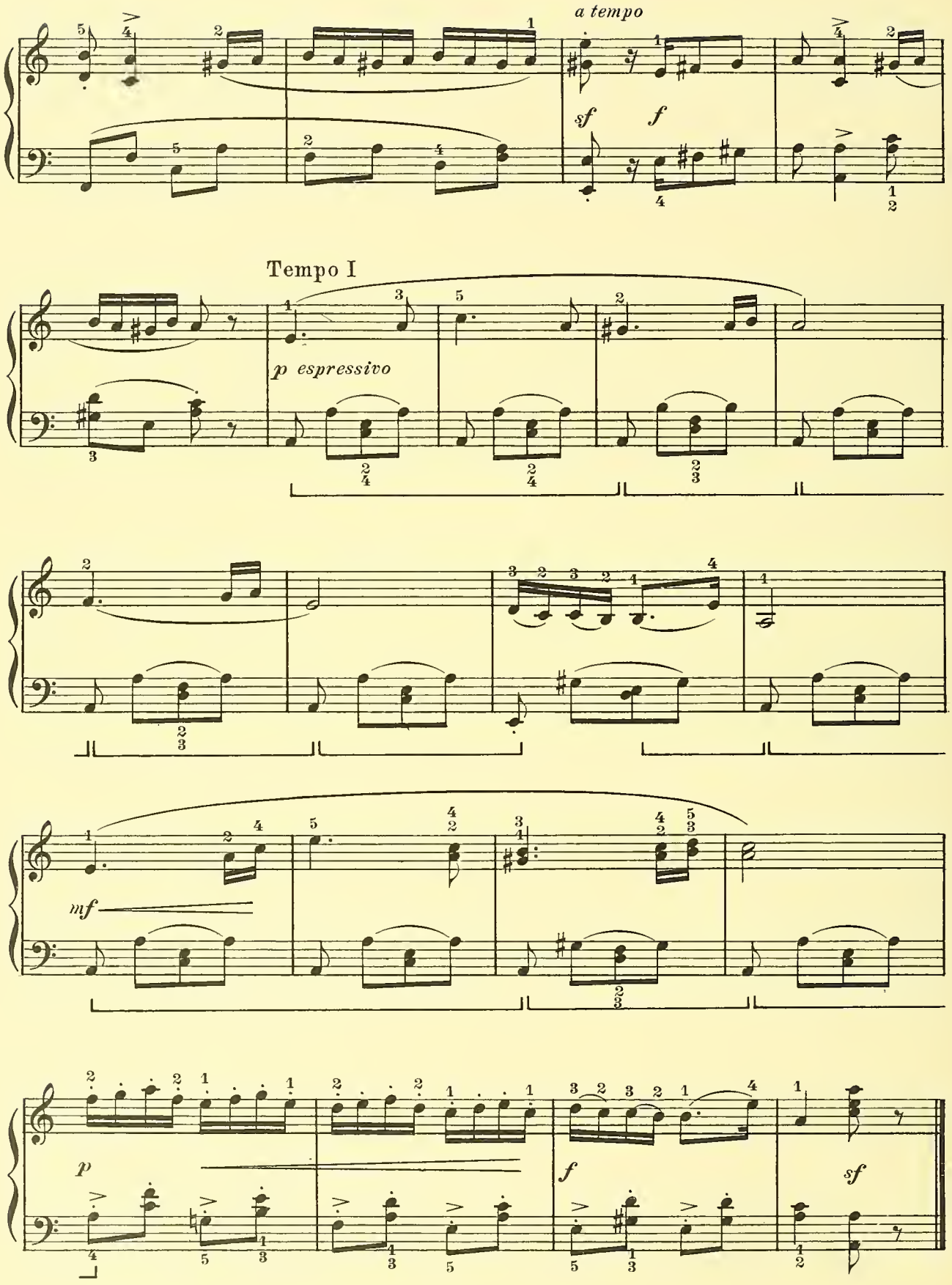


HUNGARIAN DANCE

RICH. KLEINMICHEL

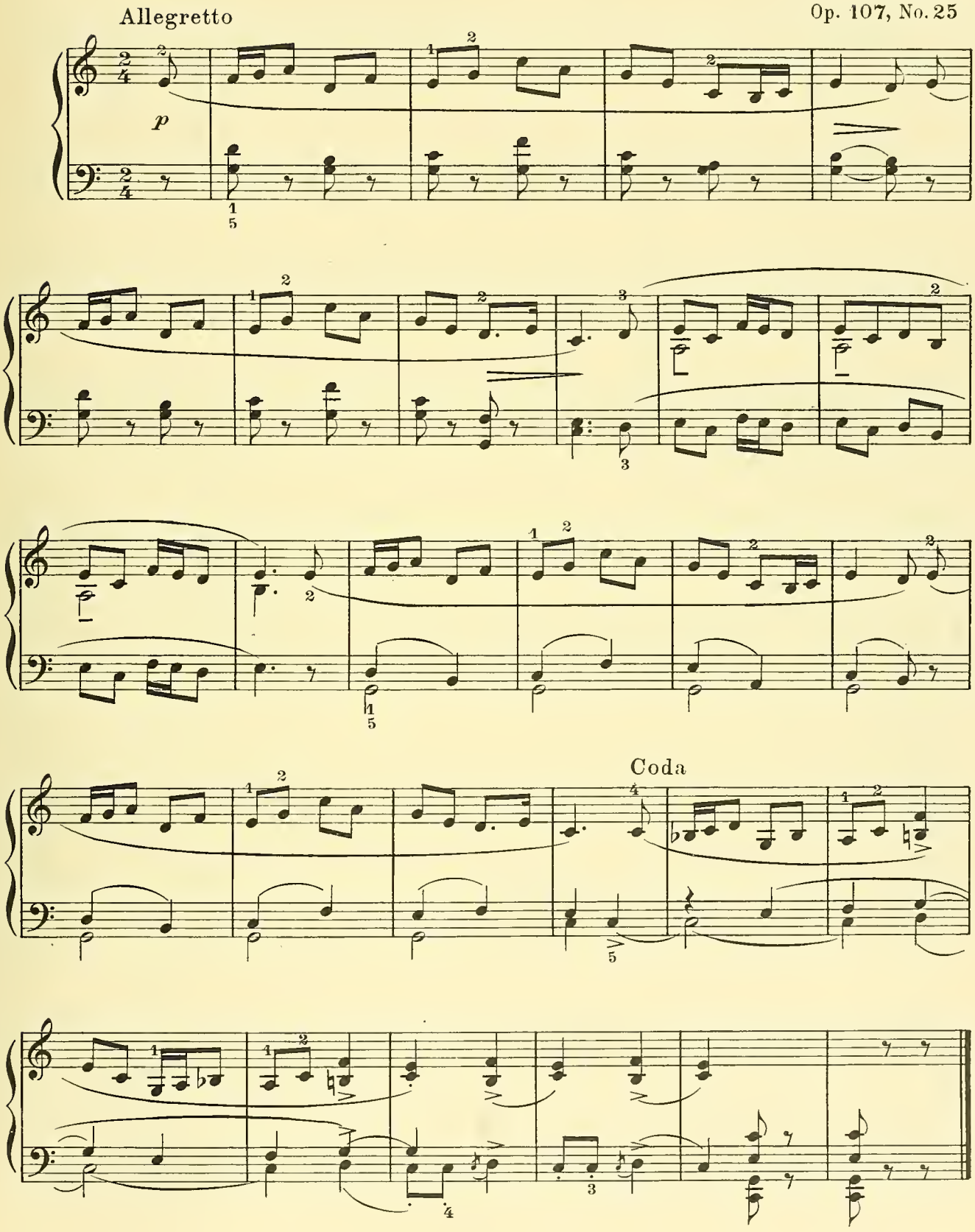



p un poco più riten.
a tempo
sf
f
f
p un poco più riten.


a tempo
sf
f
Tempo I
p espressivo
mf
p
f
sf

THE JOLLY WANDERERS

CARL REINECKE
Op. 107, No. 25

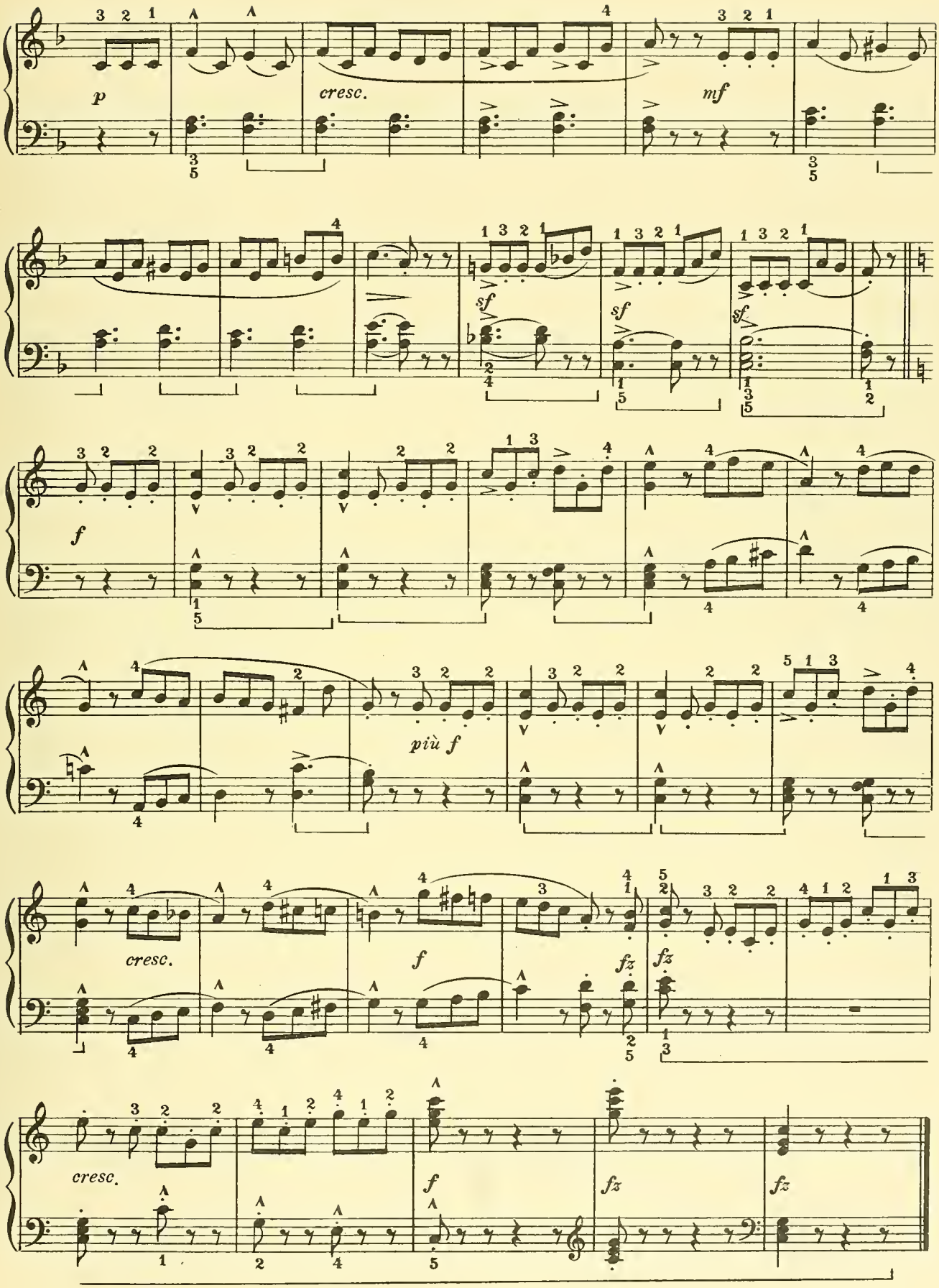


FANFARE

J.B. DUVERNOY
Op. 296

Allegro

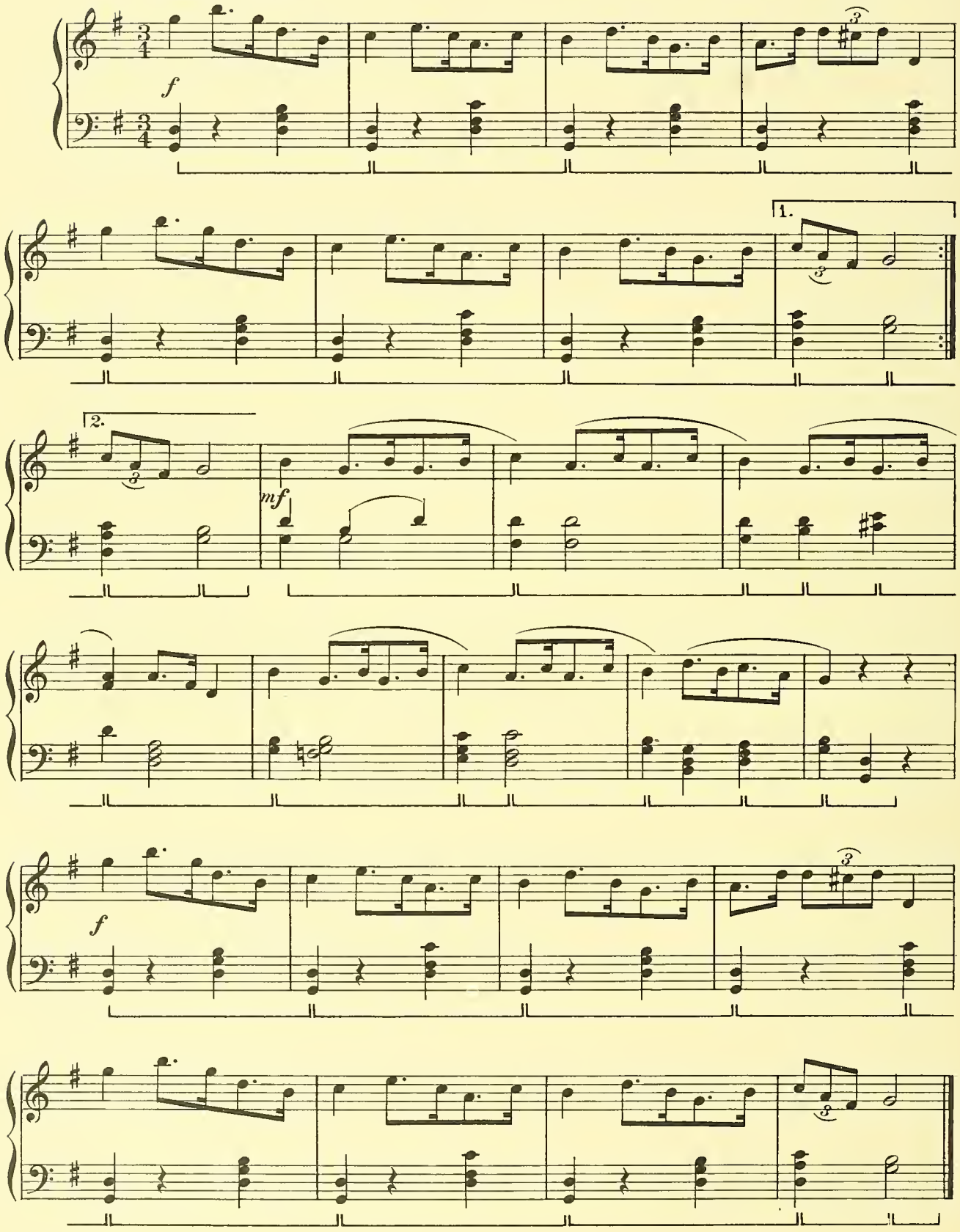
mf *cresc.* *ff* *mf* *più f* *cresc.* *f* *fz* *fz*


p
cresc.
mf
sf
sf
sf
f
più f
cresc.
f
fz
fz
cresc.
f
fz
fz

SPRING DANCE

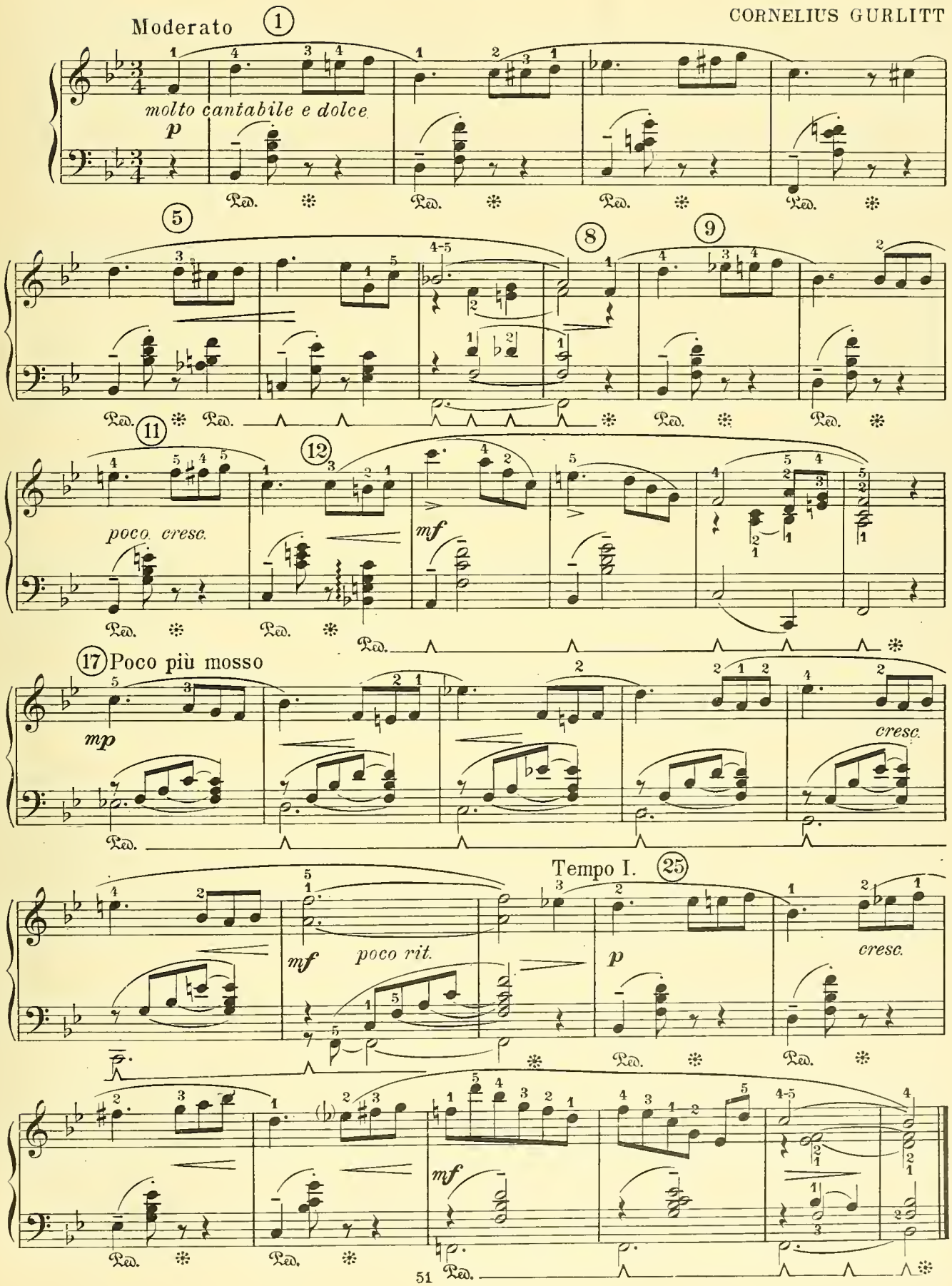
Allegro vivace

NORWEGIAN NATIONAL FOLK DANCE



ROMANCE

CORNELIUS GURLITT



AIR VARIÉ

HÄNDEL

Allegretto

1.

2.

1.

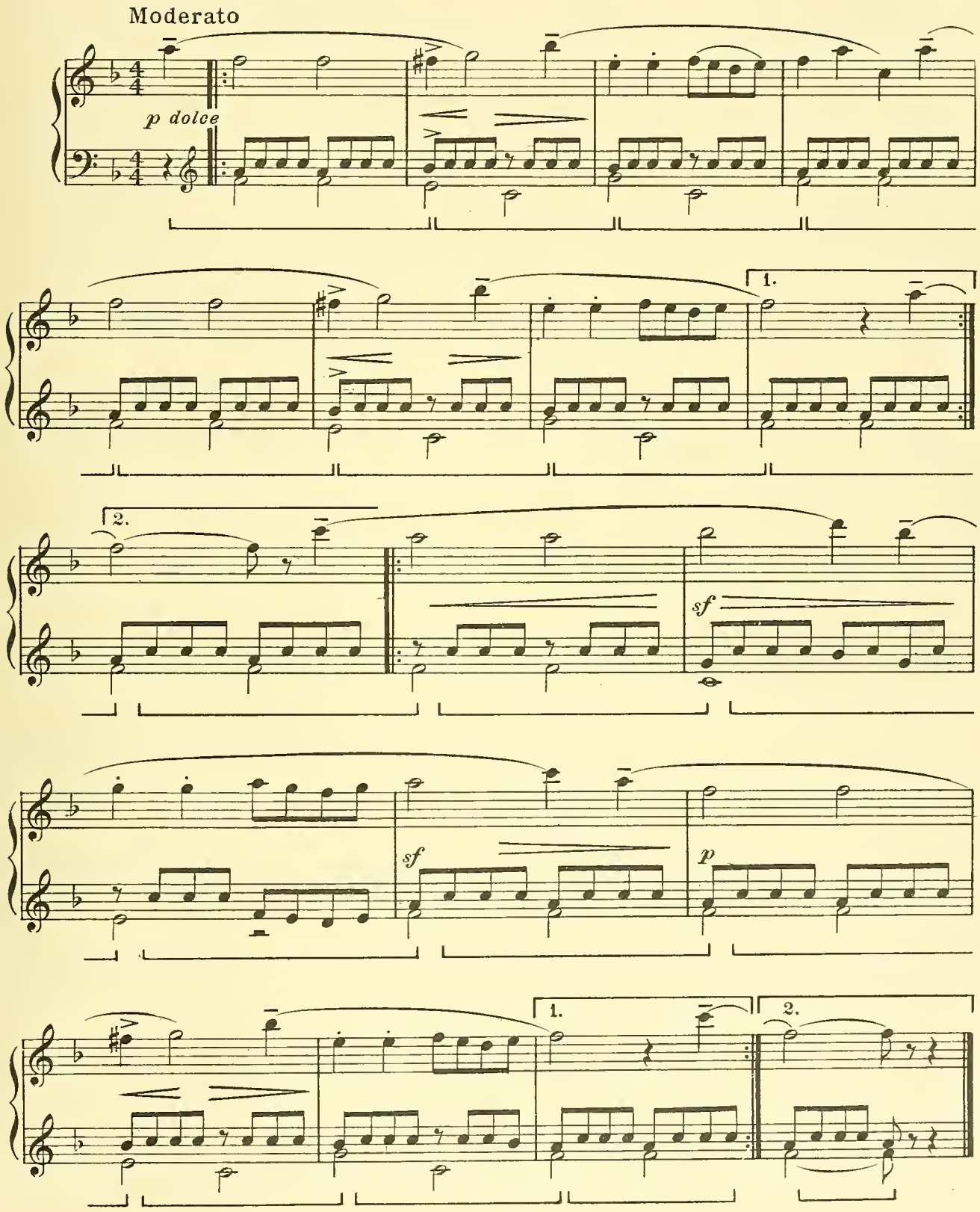
2.

rall.

GAVOTTE

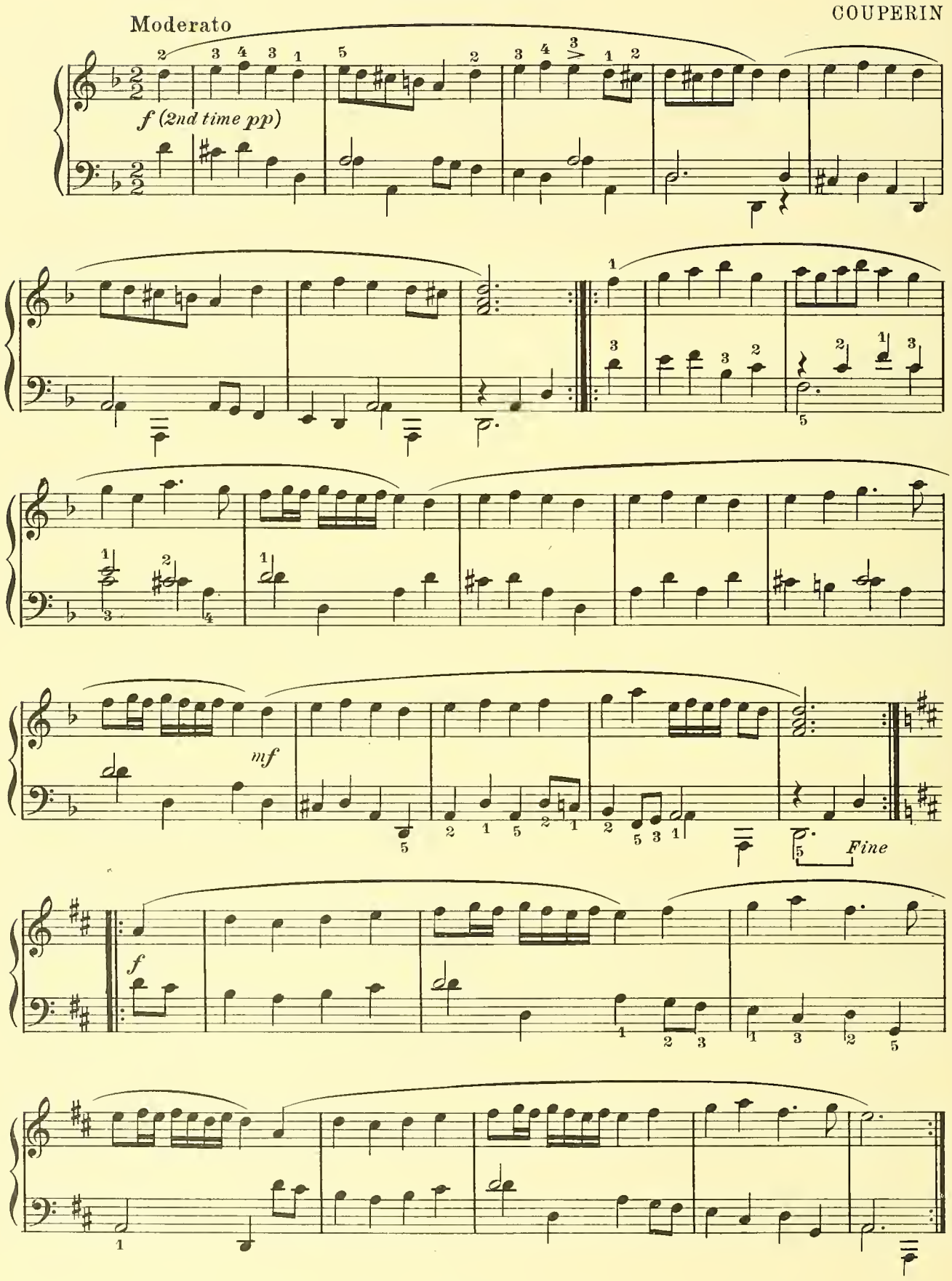
From Armide

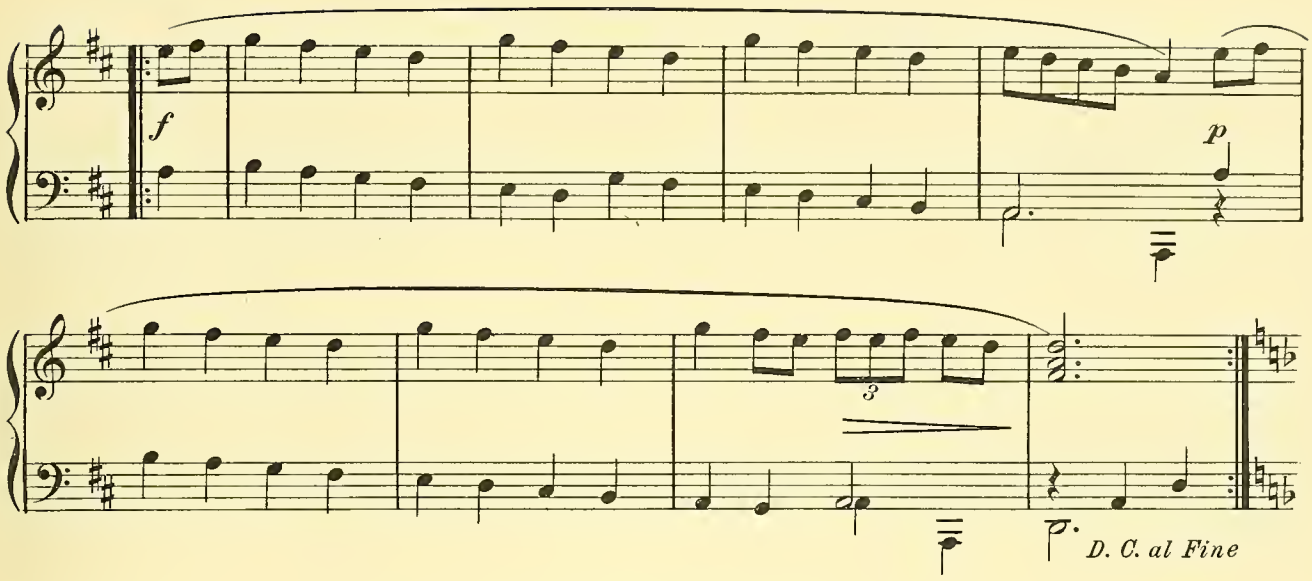
GLUCK



RIGAUDON

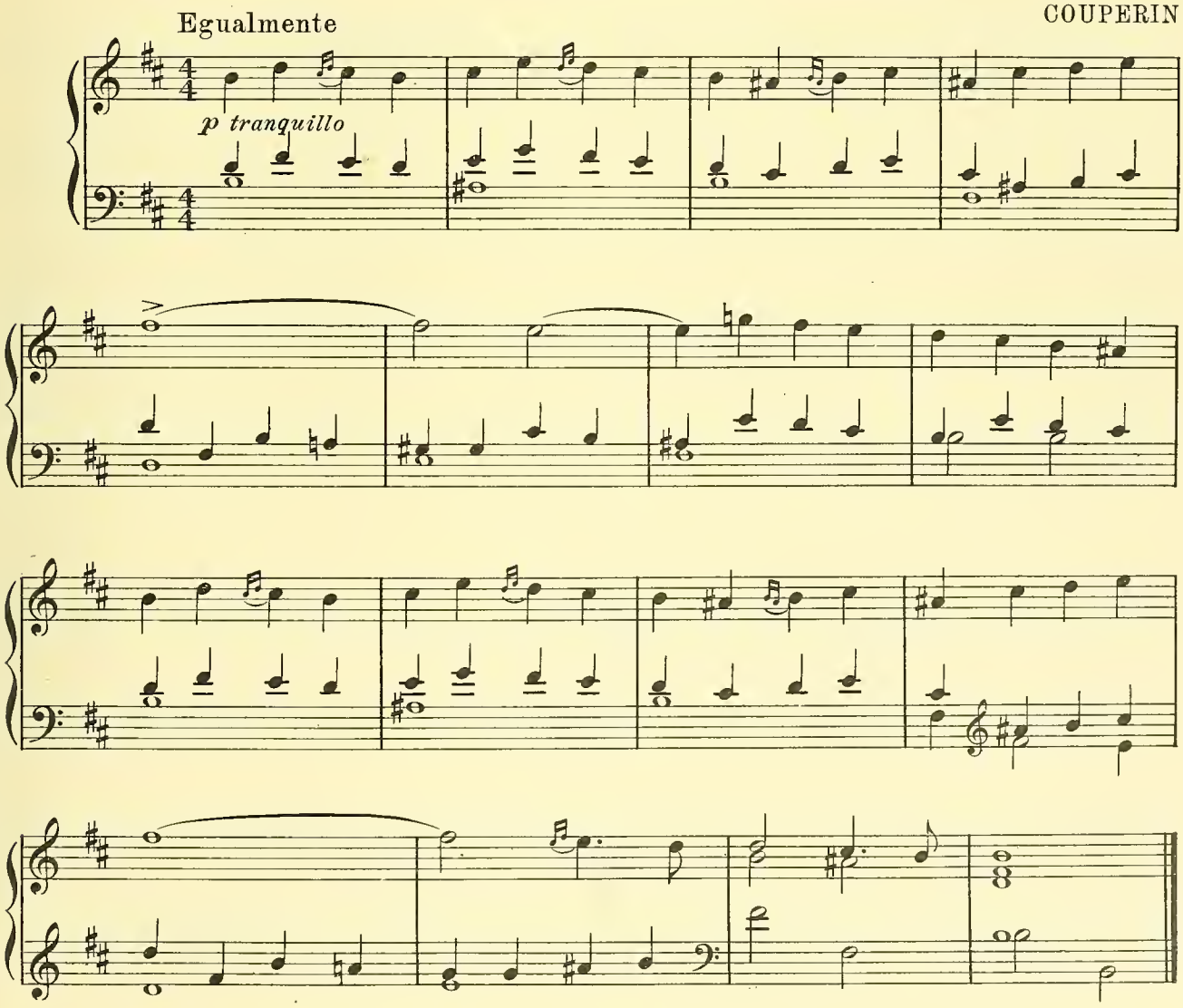
COUPERIN





UNDER THE VIOLET MASK

COUPERIN



THREE MODERN DANCES

I. MOTHER WALTZES

Andante

mf

II. SISTER FOX-TROTS

Moderato

mf

III. BROTHER ONE-STEPS

Allegretto

f

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GRADE 2, BOOK 4.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) What is interlocking? (b) What is the difference between an interlocking and an alternating passage? (c) What is the purpose of these styles of playing?

2. Since it would be possible to play the first eight measures of DANCING RAYS by *Ladoukhine* with the right hand alone, why does the composer divide the passage between the two hands?

3. Write the melody of the first sixteen measures of THE BROOMSTICK CAVALIER, by *Ladoukhine.*

4. (a) Why is it good practice for young students to play accompaniments? (b) What are some of the points required of the accompanist?

5. (a) Does the Chinese air, FRESH, BEAUTIFUL FLOWER seem to be in *major* or *minor?* (b) Why?

6. (a) What is meant by FLEMISH DANCE, as used for a title to the piece by *Lemoine*? (b) Where do the Flemings live? (c) What similarity is there in the treatment of the two parts into which the piece is readily divided?

[OVER]

7. In what measures of the INVITATION TO THE DANCE, by *Weber*, are there imitations?

8. What interesting points did you observe in CONTEMPLATION, by *Lichner*?

9. What earlier exercises have given you a good preparation for the rapidly-moving *sixteenth*-note passages in the piece OCTOBER?

10. (a) Why is it suggested to play THE FIFER an octave higher than as written? (b) What instrument does this suggest?

11. (a) What does SCANDANAVIAN BALLAD mean? (b) Is the piece in *major* or *minor*?

12. (a) What is meant by the word FANFARE, as the title of the piece by *Duvernoy?* (b) Why is *staccato* used so much? (c) What kind of *staccato* touch do you use in this piece?

13. (a) Why is the SPRING DANCE (neither water nor a season, but requiring good muscles for the feet) called a national Norwegian folk dance? (b) What is there in the rhythm that suits a "leap" into the air?

14. (a) What is a RIGAUDON? (b) What nationalty was Couperin? (c) When did he live?

15. (a) What is the origin of the waltz? (b) Where was it made popular? (c) What composer of waltzes was so successful he was called "the waltz king"?

Student Date Examiner Percentage

NATIONAL ACADEMY OF MUSIC
NEW YORK